

# THE INLAND PRINTER

MARCH • 1935

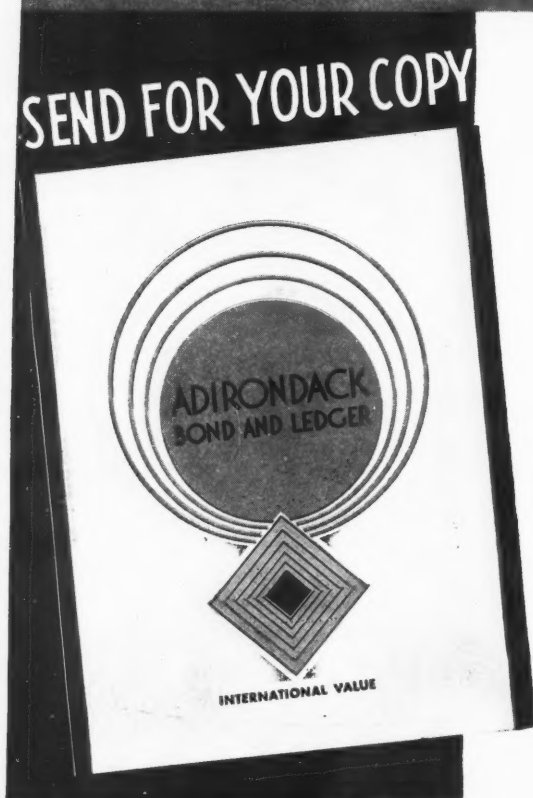
THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

In This Issue: Prominent Printers in Every  
Part of the Country Comment on January  
Article Regarding Great Need of Industry

FORMS-MEMOS  
LETTERHEADS  
REPORTS-ETC

*Economy*

SEND FOR YOUR COPY



Real value in printing papers cannot be based upon price alone. Neither can it be based upon performance or appearance. But when moderate price, excellent pressroom performance and fine appearance are all present in the same sheet of paper, then you receive true value. ADIRONDACK BOND gives you your money's worth . . . surface-sizing improves the printed result...watermarked as a stamp of assured quality . . . a uniformity of finish and formation that eliminates pressroom and bindery troubles...twelve attractive colors and brilliant white to provide the range necessary for a variety of uses...and national distribution for constant supply.

Send for your copy of the New Adirondack Bond and Ledger Sample Book

Address All Requests to Sales Department C

INTERNATIONAL PAPER COMPANY

220 East 42nd Street, New York, N. Y.

BRANCH OFFICES:

Atlanta • Boston • Chicago • Cleveland  
Philadelphia • Pittsburgh



**ADIRONDACK BOND**

*An* INTERNATIONAL *Value*



## **An ample supply of STRIP MATERIAL is true composing room ECONOMY**

A full cabinet of spacing material is the sign of an economically operated composing room.

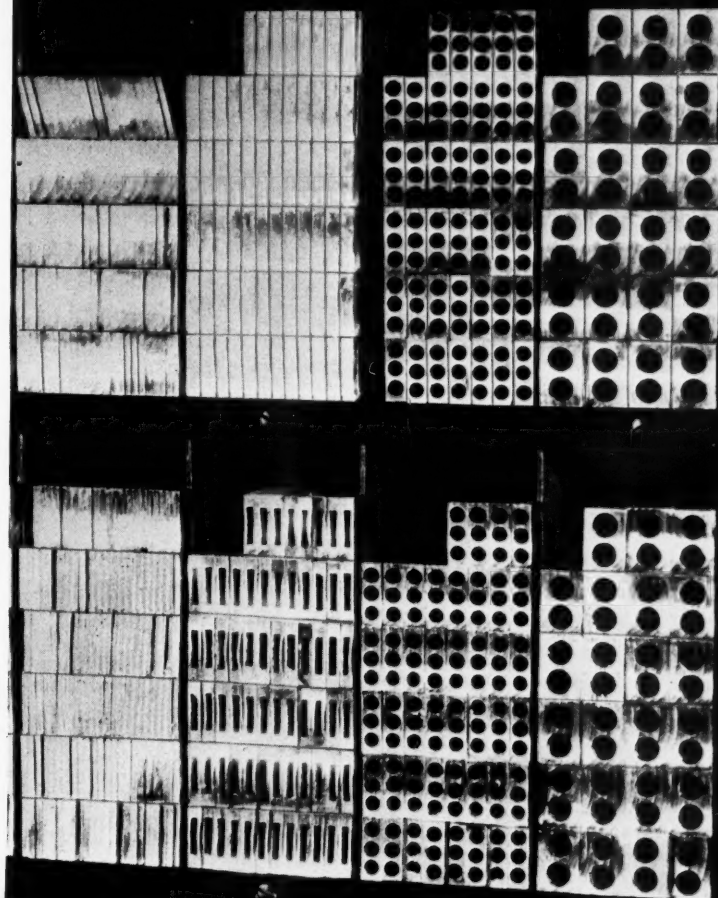
No organization can afford to have compositors reaching for strip material which is not there, and then start looking about to pick it from forms or from another man's supply.

Shortage of strip material means continual payroll waste in small amounts but to a surprising aggregate.

An adequate supply of strip material reduces make-up time.

Newly-cast rules of Elrod quality improve the appearance of the printed job.

An Elrod in your composing room solves all problems of strip material supply.



## **The ELROD**

- produces solid, high quality leads, rules and slugs.
- produces continuous strip free from brittle breaks or welds.
- produces strip up to 36 point in thickness.
- produces 36 point base which stands up under the most severe stereotyping pressure.
- operates with the minimum of attention.
- first cost is moderate; operating expense surprisingly low.

Full information and quotation on an Elrod equipment to meet your requirements and your budget will be gladly submitted to you, without obligation.

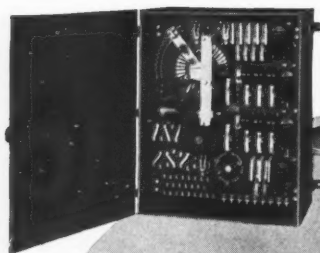
**LUDLOW**  
**TYPOGRAPH COMPANY**  
2032 Clybourn Avenue + Chicago

Set in Ludlow Karnak Medium and Karnak Black

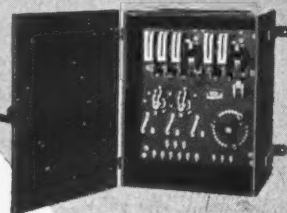
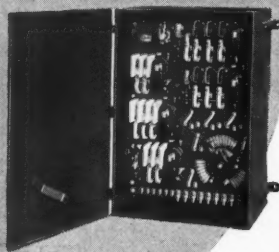
# THE RIGHT CONTROLLER

## for Every Type of Printing Press

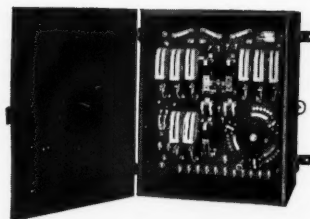
*G-E pedestal-type preset-speed controller for job presses, folders, and wire stitchers*



*G-E remote-operated preset-speed controller and master switch. This new type of controller supplies remote preset-speed selection from a master switch on the press. It is especially suitable for offset presses and large color presses requiring adjustable high torque, adjustable slowdown speeds, and preload adjustment.*



*Typical G-E preset-speed a-c. controllers. For all presses in your plant requiring preset-speed control, from the smallest jobber to the largest cylinder press, G.E. can supply the right controllers*



**F**OR every press and machine in your plant, General Electric manufactures the right controller. Illustrated on this page are preset-speed controllers—part of the complete G-E line of a-c. and d-c. controllers.

G-E controllers offer you important features which mean better press work in your plant. They provide for high starting torque and a wide operating-speed range, with slowdown speeds of 25 to 30 per cent. Easy regulation of press speeds to accommodate different classes of work is made possible by convenient adjusting devices on the front of the controllers.

Teamed with G-E motors, these controllers will give you press-drive equipment which combines the utmost in efficiency and dependability with long life and low maintenance.

G-E engineers, thoroughly experienced in making all types of printing-plant installations, are ready to help you with your electric-equipment problems. Furthermore, General Electric maintains factory stocks of printing-plant equipment and a nationwide system of warehouses and service shops which assure you of prompt, satisfactory service when it is needed.

Whether you are buying new presses or modernizing existing ones, when you require electric equipment get in touch with one of our printing-equipment specialists at the nearest G-E office. General Electric Company, Schenectady, N. Y.

080-28

# GENERAL ELECTRIC

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 23, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

*PRINTING'S  
second greatest  
discovery was made  
when  
Congress overworked  
two lawyers*



WASHINGTON was a lawyers' paradise in the years immediately following the Civil War. Pensions . . . Spoilation Claims . . . the Gold Corner and the formation of the first trusts brought to Congress and Law Courts the greatest press of business they had ever known.

Still, this era of prosperity exacted an irksome tribute from those who transacted its details: all legislative and legal proceedings had to be set up in type by hand. It was the expense and delay due to this process that caused two young lawyers, James O. Clephane and Tolbart Lanston, to set out on a search for a mechanical way of doing what men for four hundred years had thought could be done only by hand.

Working independently, they arrived within a year of each other at two different solutions to the same problem. Lanston, taking his idea from a machine in the Government Census Bureau which automatically tabulated statistics, developed the Monotype . . . Clephane, who had been active in the improvement of the typewriter keyboard, devised — with the help of the German mechanic Ottmar Mergenthaler — the Linotype.

These two inventions take their place as first in importance on the list of American contributions to the art of printing . . . A list whose total has been swelled within the past two years by Kimberly-Clark's development of The Perfect Printing Paper—Kleerfect.

Kleerfect is the paper that has made possible fine printing at economically high speeds. For to strength and opacity, Kleerfect adds freedom, for all practical purposes, from two-



sidedness of surface and color and insures printing of equally high quality on both sides.

Kleerfect's color has also eliminated glare, given a more effective contrast with the greatest number of printing inks and types of illustrations and permitted the maximum true reproductive power of one to four printed colors.

To see samples of the superior work that has been done with this new paper—Kleerfect—simply write Kimberly-Clark's advertising office in Chicago.

  
REG. U. S. PAT. OFF.  
**THE PERFECT PRINTING PAPER**  
MANUFACTURED UNDER U. S. PAT. NO. 171809

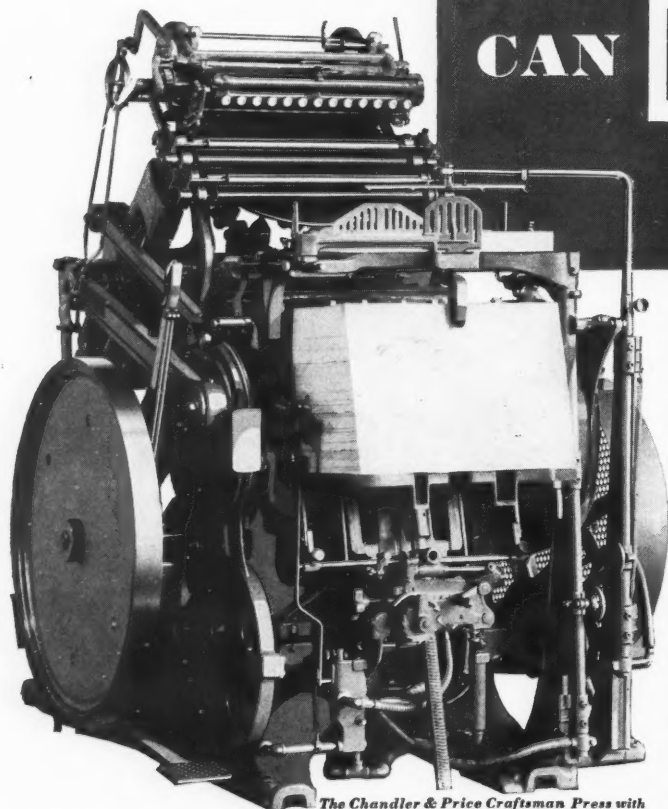
**KIMBERLY-CLARK CORPORATION** • Established 1872 • **NEENAH, WISCONSIN**  
CHICAGO, 8 South Michigan Avenue • NEW YORK, 122 East 42nd Street • LOS ANGELES, 510 West Sixth Street



*Dependability!*



# STEADY, LOW-COST PRINTING PRODUCTION YOU CAN DEPEND ON



*The Chandler & Price Craftsman Press with  
C & P Rice Automatic Feeder; 10x15 and 12x18*

## THE CHANDLER & PRICE COMPANY • CLEVELAND, O.

PRINTING PRESSES AND PAPER CUTTERS

New York: Grand Central Palace, 480 Lexington Avenue

Chicago: Transportation Building, 608 S. Dearborn St.



Every experienced printer knows that one outstanding feature of Chandler & Price presses is their unfailing *dependability*...

Dependability *proved* by the performance of more than 60,000 Chandler & Price presses in use in the United States (more by far than ever built by any other manufacturer).

This same dependability also distinguishes the New Craftsman Press with C & P Rice Automatic Feeder. That explains why it immediately becomes the *busy* press wherever it is installed, why pressmen like to use it, and why executives feel certain that profits are safeguarded when jobs are marked up for it.

Dependability is only one of many distinguishing features: Handwheel Impression Control, solid one-piece frame, controlled ink distribution, quick and easy feeder adjustments, high average daily output...are others.

Before you purchase any press or feeder get *all* the facts about this New Craftsman Unit. Write us for the Craftsman Picture Book and "The Proof of the Pudding," that interesting printed demonstration of Handwheel Impression Control.

# *A new Bauer script*

*imbued with swift streamlined grace*

The creator of this bold and dashing new typeface is the brilliant young American designer W. S. Gillies, another Bauer find! In his design he has captured the sleek, energetic grace which characterizes the best modern advertising. His letter-forms are terse and emphatic - as native, as informal and as pungent as the newest American idiom. It is a type-face which combines speed and legibility - the words surge across the page with the verve and spontaneity of the freest and boldest hand-lettering.

## *Gillies Gothic*

is a distinctly new idea in modern type design - the perfect complement for a wide variety of sanserif and square serif faces. Especially effective, used in combination with Beton.

*Ready in bold; light face to follow*

**Available in sizes from 18 point to 84.**

Specimens will gladly be furnished upon request.

*The Bauer Type Foundry Inc. New York City*

235 EAST 45th STREET • TEL. VANDERBILT 3-1374



**W**HEN you read this it may be ready. If not, it will be soon, so send in your request now.

It is the new *Buckeye Cover Sample Book*—our supreme effort in sampling a supreme cover stock. A sample book which will be of great help to every user of paper.

When we saw the dummy we said—"That's the finest sample book we have ever issued."

The printer said—"Yes, and it's the finest paper sample book anybody ever issued."

Artistically designed, exhibiting the en-

tire Buckeye line, cover swatch bound with spiral binder, containing the super-useful Color Finder feature, carrying authoritative color suggestions on every page—the new Buckeye Cover sample book is, we believe, the most useful and convenient thing that ever went into a printing or advertising office.

To printers, advertising men, artists and designers—it is yours for the asking.



THE BECKETT PAPER COMPANY, *Makers of Good Paper in Hamilton, Ohio, since 1848*

Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, Beckett Text

Beckett Plater Finish Offset, Beckett Custom Book



# 11

# MEMBERS OF THE MONOTYPE SANS FAMILY

A MONOTYPE FOR  
type that is clear and true

Light, No. 329—6 to 72H4 Point

COMPOSING JOBS  
at the keyboard is easy

Bold, No. 330—6 to 72H4 Point

MAINTAIN QUALITY  
*and customers are satisfied*

Light Italic, No. 3291—6 to 72 Point

GIANT CASTERS ARE  
*needed for display types*

Bold Italic, No. 3301—6 to 72 Point

TYPOGRAPHERS THAT ARE  
particular set jobs in Monotype

Light Condensed, No. 357—14 to 72 Point

PRINTERS ENJOY  
using faultless type

Extrabold, No. 332—8 to 72H4 Point

PERFECT MATERIAL  
the slogan of Monotype

Medium, No. 331—8 to 72 Point

A BOLD ITALIC IN  
a most useful series

Extrabold Italic, No. 3321—8 to 72 Point

A FULL CASE OF TYPE IS  
appreciated by compositors

Medium Condensed, No. 354—14 to 72 Point

PUBLISHERS DEMAND  
heavy types for display

Extrabold Condensed, No. 333—14 to 72H4 Point

We will be pleased to furnish  
Specimen Sheets showing all  
available sizes of the entire  
Monotype Sans Serif Family

LINED IS USEFUL IN  
SOME NEW WORK

Lined, No. 430—24 to 36 Point

A J W Y a e g i t u  
Roman Variants for All Weights

A C G W a b e g i t u  
Italic Variants for Two Weights

Full information covering the operating scope of Monotype  
Type-Setting and Type-Casting Machines through which these  
and other fine type faces can be had for use in your composing  
room will be sent on request to anyone who may write for it

LANSTON  
**MONOTYPE**  
MACHINE COMPANY  
Monotype Bldg., 24th at Locust, Phila., Pa.

# The BRACKETT Model "A" SAFETY TRIMMER

*Is the Latest Addition to the DEXTER LINE  
of Profit Building Bindery Equipment . . .*



IMPROVED BRACKETT MODEL "A" SAFETY TRIMMER

Recent extensive improvements have made the Brackett Safety Trimmer unequalled for Accurate, High-Speed, Safe Trimming and Cutting of booklets, catalogs, magazines, tablets, labels, loose-leaf fillers, and all other classes of work printed singly or in gangs.

## ***Its New Features Include:***

Automatic Power Gauge.

Two Multiple Spacing Bars with capacity for set-up of five jobs to each bar.

Automatic Hold Downs.

Two Speed Conveyor, and work tables at back for wrapping and handling of work.

Improved Safety Features, requiring use of both hands to release and trip knife.

Safety Guards at rear of knife.

Cuts 25½" in width, with gauge to handle stock 25", 38" or 50" in length.

The Safety Trimmer will modernize your cutting and trimming departments in the same manner that Cleveland and Dexter folding, feeding and stitching machines have improved your other departments.

Ask for circular describing this most practical, convenient and profitable method of trimming and cutting your printed work.

*All Models of the Brackett Safety Trimmer are  
now sold and serviced through Dexter Offices.*

## **DEXTER FOLDER COMPANY**

**28 West 23d Street, New York, N. Y.**

CHICAGO  
117 West Harrison St.

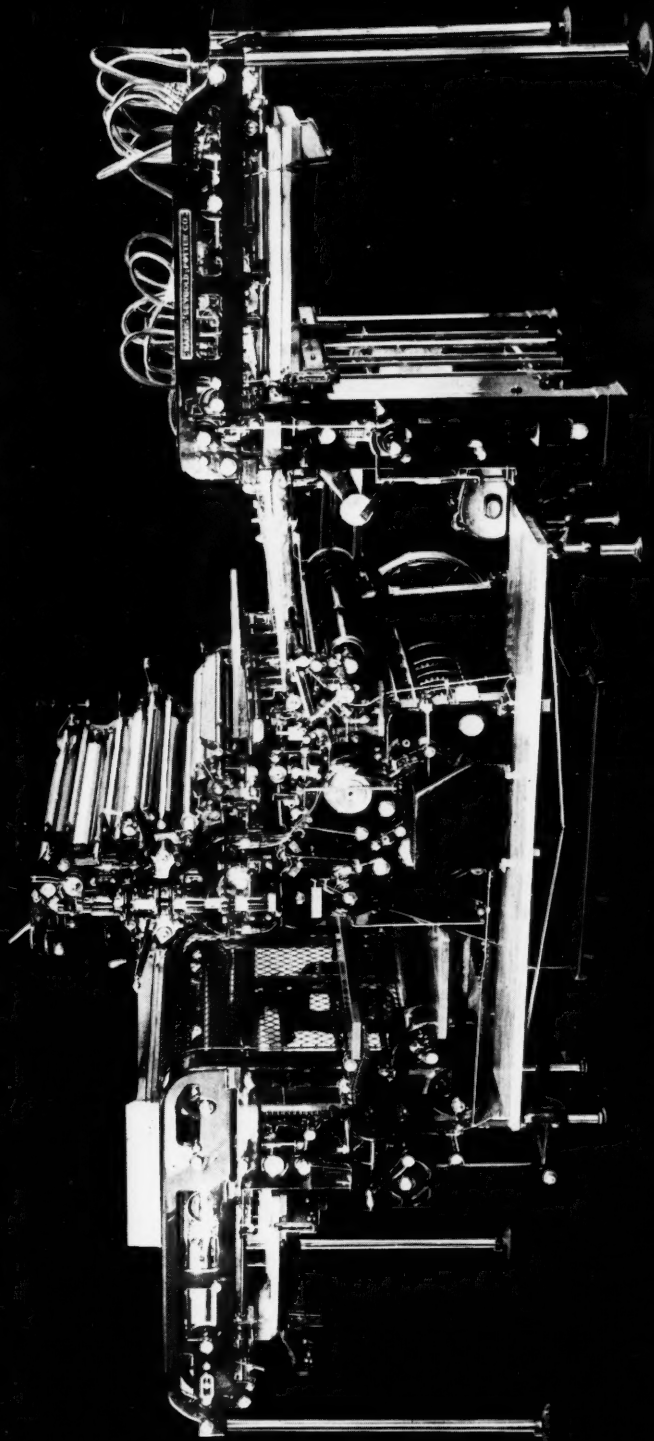
BOSTON  
185 Summer Street

PHILADELPHIA  
5th and Chestnut Sts.

ST. LOUIS  
2082 Railway Ex. Bldg.

CLEVELAND  
1931 E. 61st Street

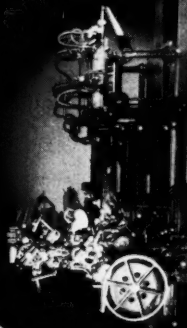
# HARRIS



## LSC 32 x 44 OFFSET

- Do you realize that there is as much difference in the profits some lithographers make AND WHAT THEY SHOULD MAKE as there is in the two presses shown on this page? • The Harris LSC 32 x 44 offset, built in one, two, three and four color models and with optional registering mechanisms, has a versatility, speed, accessibility and efficiency that gives it a tremendous advantage over earlier out-of-date presses.
- It will give you at lowest costs, maximum press room production and quality—the profit that is rightfully yours, and will make you forever dissatisfied with a living dependent on profit losing obsolete equipment.

O F F S E T	
<b>Group 1</b> 17 x 22	<b>Group 3</b> 1, 2, 3 and 4 Color. Optional registering mechanisms
<b>Group 2</b> Optional swing feed or feed roll 19 x 25 22 x 34	—feed rolls or tumbler grippers 32 x 44 38 x 52 44 x 64
<b>LETTER PRESS</b>	
2 Color Flat Bed Automatic 22 x 30 26 x 40	
2 Color Rotary 43 x 59	
<b>G R A V U R E</b>	
Sheet Feed and Web	



**HARRIS S8L 28 x 42**  
(Now obsolete)

**HARRIS • SEYBOLD • POTTER**

GENERAL OFFICES: 4510 EAST 71ST STREET, CLEVELAND, OHIO  
Harris Sales Offices: New York, 461 Eighth Avenue • Chicago, 343 South Dearborn Street • Dayton, 813 Washington Street • Factories: Cleveland, Dayton



- th

"Heavy L  
fine cover

Space w  
pictorial



# HAMMERMILL COVER

## The "Work-and-Turn" Cover

—that Turns and Works for you

- 1 **COLORS**—Black and White and ten rich, attractive Colors, alike on both sides, fast to light and practical to print.
- 2 **SURFACES**—Antique, Ripple, Plate and Crash are uniform on both sides; De Luxe finishes—Crepe, Morocco, Brushmark, Cloud and Heavy Leather furnish unusual backgrounds. All finishes print easily by any process.
- 3 **QUALITY**—Known for its uniformity, strength to stand the strain of hard usage, and good folding characteristics.
- 4 **PRICE**—Low, because of volume production and scientifically controlled manufacturing methods.

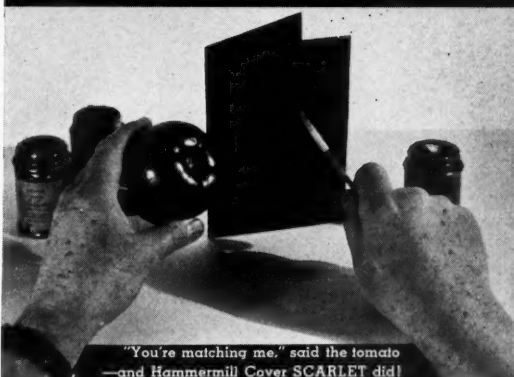
Write today for sample book pictured behind the coupon.



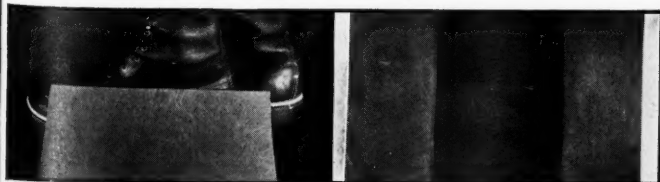
"White as chalk" and that is white—the new Cover WHITE.



"Black as soot" is the deep true, rich black of Hammermill Cover.



"You're matching me," said the tomato—and Hammermill Cover SCARLET did!



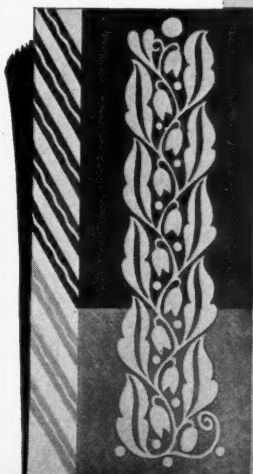
"Heavy Leather" is a rugged finish that makes a fine cover for a machinery catalogue.

"Crepe Finish" is a background of luxury and depth of color.



Space will not permit showing of all the finishes pictorially here. Mail the coupon.

"Brushmark," a finish with the feeling of masterful brush work backgrounds.



# HAMMERMILL COVER

THE WORK AND TURN COVER PAPER ●

HAMMERMILL PAPER COMPANY  
Erie, Pennsylvania

Please send me the large sample book of Hammermill Cover.

Name \_\_\_\_\_

Position \_\_\_\_\_

(Please attach to your business letterhead)

# "Put it on the KLUGE" says the Boss



A pressroom slogan—where run-of-the-hook jobs are the rule and good work is required at low production cost—"put it on the Kluge."

Why? Because the feeder unit of the Kluge is quickly adjusted to all weights and conditions of stock; it has positive suction feed and suction delivery, insuring complete control of the sheet at all stages, and it will handle an oversize sheet.

The New Kluge Automatic has impression strength equal to any demand that may be made upon it; its distribution will

take care of any solid coverage and can be adjusted to the finest halftones, as well as providing a variation of intensity on the same form. It also has speed, to hold down production time.

The printer who has a Kluge never turns a job down, nor turns it out without a profit. He is limited only by the size of the press. Large and small shops alike agree that the Kluge is a foolproof, versatile, up-to-the-minute profit-maker.

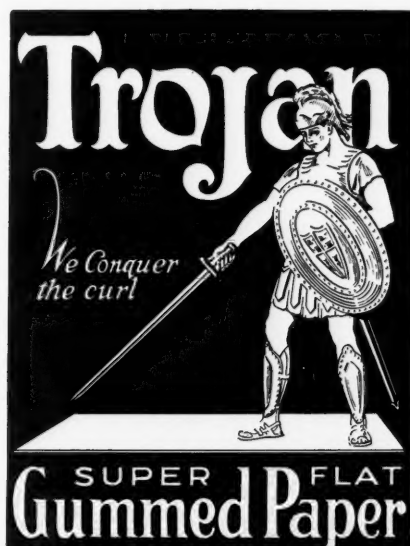
Why don't **you** try putting it on the Kluge?

## Brandtjen & Kluge, Inc., Mfrs., St. Paul, Minn.

### BRANCHES WITH OPERATING EXHIBITS:

NEW YORK . . . 77 White Street	DETROIT . . . 1051 First Street	ATLANTA . 150 Forsyth Street, S. W.
PHILADELPHIA . 253 N. 12th Street	CHICAGO . 106 W. Harrison Street	SAN FRANCISCO 451 Sansome Street
BOSTON . . . 27 Doane Street	ST. LOUIS . . . 2226 Olive Street	LOS ANGELES . 1232 S. Maple Ave.
	DALLAS . . . 217 Browder Street	





Look for this trade mark on every blue-wrapped package—it is your protection

## YOU CAN'T GO WRONG WITH TROJAN #412!

The ordinary run of labels does not need an expensive gummed paper—but the gummed paper you use should feed through the press without difficulty, handle easily and at the same time guarantee splendid printing results.

You will like Trojan Gummed Paper #412. It has an excellent printing and lithographing surface with a smooth egg-shell finish, and good bulk. It is processed in Trojan's exclusive manner to lie perfectly flat and to insure first class results on the press at a considerable savings in initial cost and time. Available with either AAA Dextrine gumming or strong gumming (#512) with typical Trojan uniformity.

Your Trojan distributors will be glad to help you decide on the gumming. The Gummed Products Company, Offices and Mills, Troy, Ohio, makers of Trojan Box Tape and Sterling "Tread" Gummed Tape.



Sales Branches: Chicago, Cincinnati, Cleveland, Los Angeles, New York, St. Louis.  
The Gummed Products Company, Troy, Ohio.

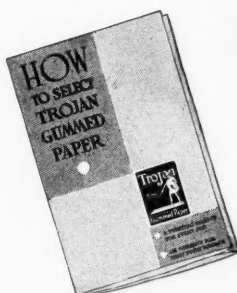
Send me a copy of ☐ "Printing on Gummed Papers"  
☐ "How To Select Trojan Gummed Paper"  
and the name of your nearest distributor.

Name.....Pos.....

Firm.....Address.....

City.....State.....

(Please attach to your business stationery)



Please Mention The Inland Printer When Writing to Advertisers



# MULTIPLE WORK

## *Speeded Up*

● Operator sets gauge by indicator line. Spacing device makes further computation unnecessary because electric stops are located in relation to the lines he must register for cutting with the knife.

After proper set up of stops, it spaces both dimensions of the work automatically as fast as can be carried away.

Flip of the switch instantly converts to a standard cutter without disturbance of automatic set-up.

Cutting need not be consecutive but can be anything from 1/2 inch up.

**SEYBOLD MACHINE CO.**  
Division of Harris-Seybold-Potter Co. • DAYTON, OHIO

★ NEW YORK  
E. P. LAWSON CO., INC.  
★ CHICAGO  
CHAS. N. STEVENS CO., INC.  
★ ATLANTA  
J. H. SCHROETER & BRO., INC.  
★ SAN FRANCISCO  
HARRY W. BRINTNALL CO.  
★ TORONTO  
THE J. L. MORRISON CO.  
TORONTO TYPE FOUNDRY CO., Ltd.

# SEYBOLD

## Auto SPACER


THEY GLIDE THRU THE PRESS WITH THE  
GREATEST OF EASE



Printers and Lithographers acquainted with the "Maxwell Twins"—Bond and Offset . . . who have seen them in action . . . will gladly vouch for the truth of this statement.

Maxwell Bond—the ideal paper for commercial forms and letterheads for large mailings, is economical in price—and on the press. Maxwell Offset lends a distinctive "touch" to direct-by-mail pieces and catalogs—its smooth, uniform surface assuring perfect reproduction of close registering color work.

The "Maxwell Twins" would like you to see how they perform. The only admission—a return card for sample book of printed and lithographed specimens. Write to The Maxwell Paper Company, Franklin (Warren County), Ohio, Makers of Maxwell Bonkote.

*Maxwell Bond*   
★ *Maxwell Offset*  
"MAXWELL IS MADE WELL"

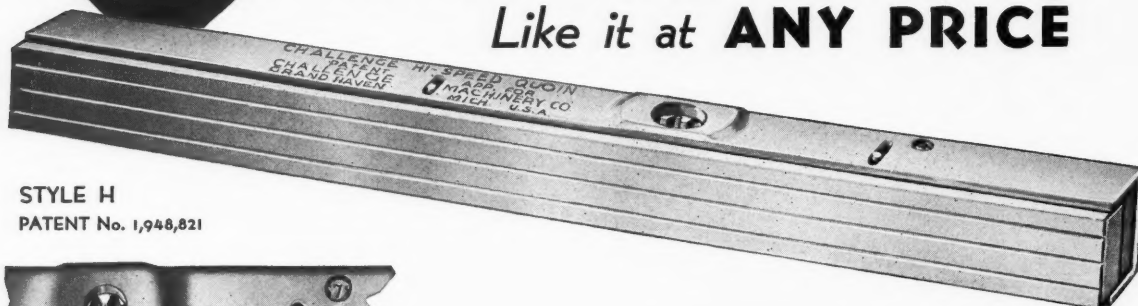
Please Mention **The Inland Printer** When Writing to Advertisers



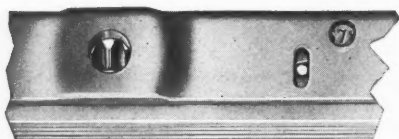
*Of  
Course*

## THIS CHALLENGE HI-SPEED QUOIN COSTS REAL MONEY

*But You've Never Seen Anything  
Like it at ANY PRICE*

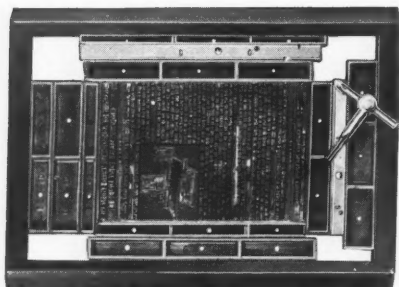


STYLE H  
PATENT No. 1,948,821

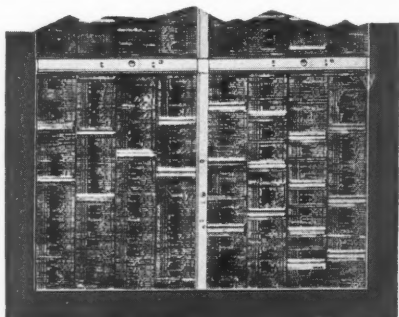


Note the automatic indicator figure dial—an outstanding feature. Shows exact register positions—permits absolute accuracy when unlocking and relocking form.

## IT'S SOMETHING NEW See How it Works . . . .



Demonstrating how two Challenge Hi-Speed Quoins can be used to lock up almost any form. Less time is required and greater accuracy is always assured.



A half-section of 4-page lock-up, showing quoins in back and head margins. Ideal for locking-up where space is limited. Highly recommended for tariff pages, etc.

IT'S no ordinary quoin . . . It's a real innovation that saves 70% to 80% on lock-up—insures perfect register—facilitates make-up—and provides for easier handling of forms . . . And any device that can do so much is bound to cost more, even though it does pay for itself in the long run.

Challenge Hi-Speed Quoins offer the most efficient and economical method ever devised. Many jobs that ordinarily require five to eight quoins can be easily and quickly locked-up with two Challenge Hi-Speed Quoins. Each one is self-locking, operated with only one turn of the key. Expansion is direct and powerful, and slippage is impossible.

This new quoin is made of steel, cadmium-plated, and is furnished in six handy lengths: 4½, 6, 7½, 9, 10½ and 12 inches. It is a self-contained unit, equipped with a special locking device, operated from a single "keyhole" on top. The quoin expands one point at a time to a total of 12 points, showing the exact register positions on the indicator, located just to the right of the "keyhole." Size of the quoin closed is 48 points; 60 points, expanded.

Without delay, investigate the many features of design and time-saving advantages of Challenge Style H Hi-Speed Quoins. See your dealer or write today for complete data.



**The CHALLENGE MACHINERY CO.**

GRAND HAVEN, MICHIGAN

17-19 E. Austin Avenue,  
CHICAGO

200 Hudson Street,  
NEW YORK

B-162



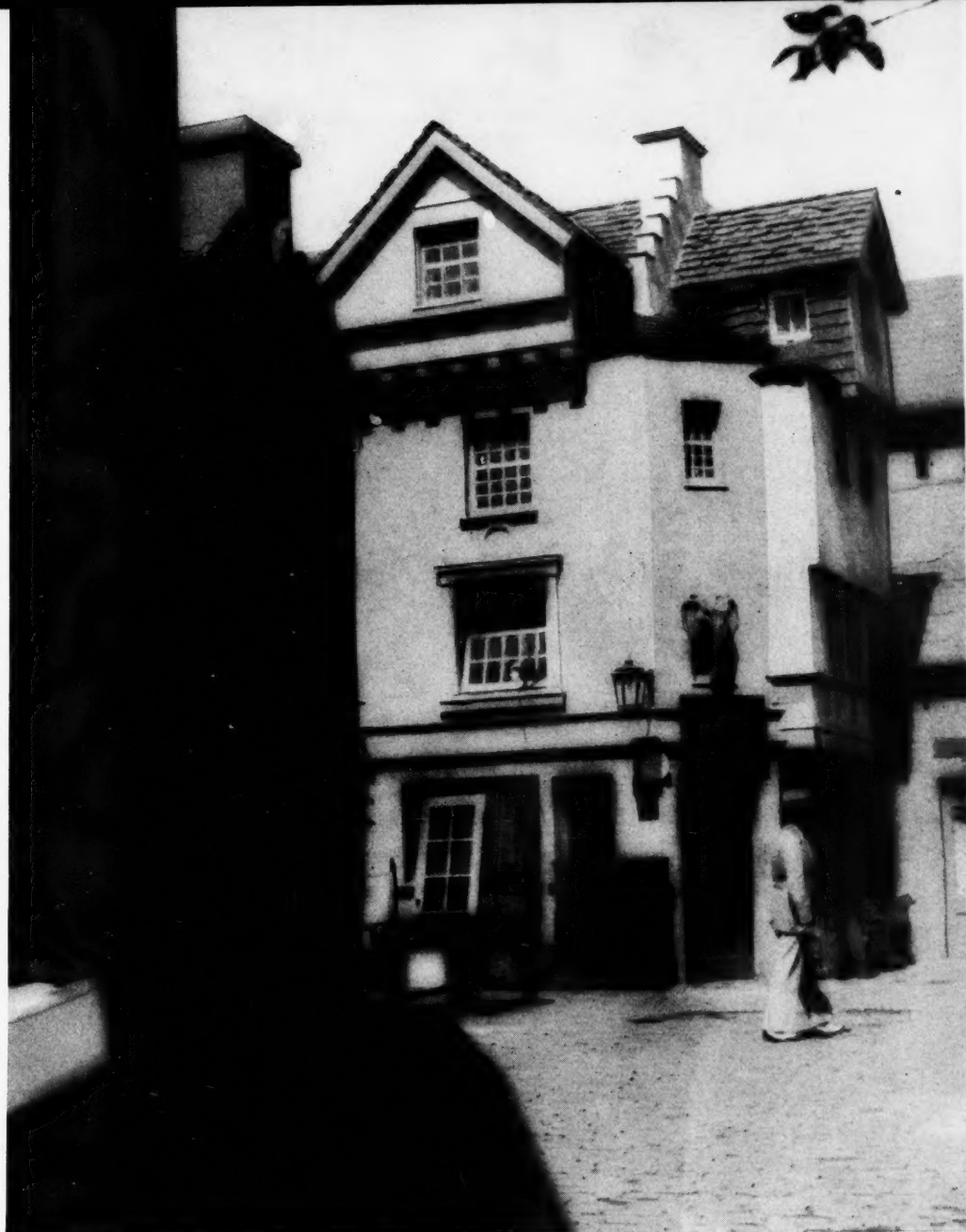
USE BETTER PAPERS  
THE  
BEST PAPERS  
ARE MADE  
FROM  
RAGS  
OF DURABILITY

USE GILBERT PAPERS FOR DURABILITY • FOR IMPRESSIVENESS



Other Gilbert Quality Papers are:

Dreadnaught Parchment - Valiant Bond  
Radiance Bond - Resource Bond  
Avalanche Bond - Dispatch Bond  
Dreadnaught Linen Ledger - Old  
Ironsides Ledger - Dauntless Ledger  
Entry Ledger



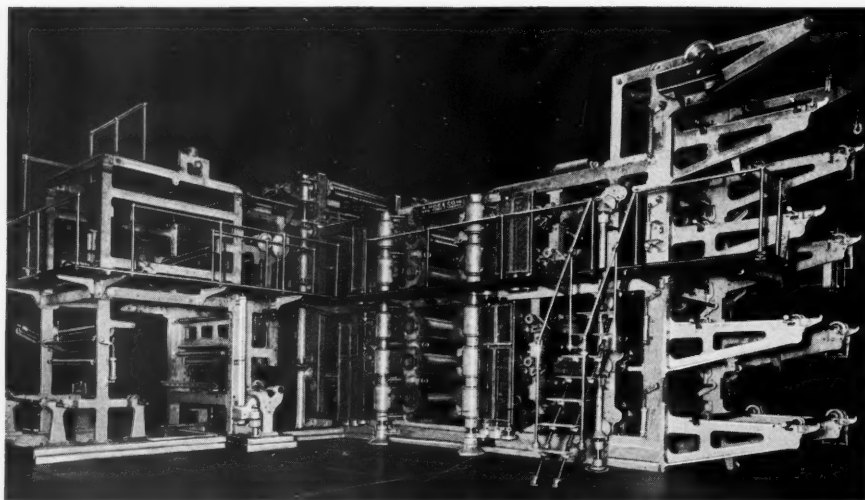
The beauty and charm of old England still lives in its quaint, narrow streets and traditional style of architecture as illustrated in this Century of Progress replica. . . The beauty of LANCASTER BOND, long the pride of Gilbert Paper Company, lies in the texture of its cockle finish, rich crackle, and a clear white color. Instinctively when you see the paper you know it is fine. . It has real quality because every shred of its fiber structure is of fine new, white rags. A paper especially made for a better-than-ordinary stationery demand, it unquestionably reflects prestige, dignity and character.

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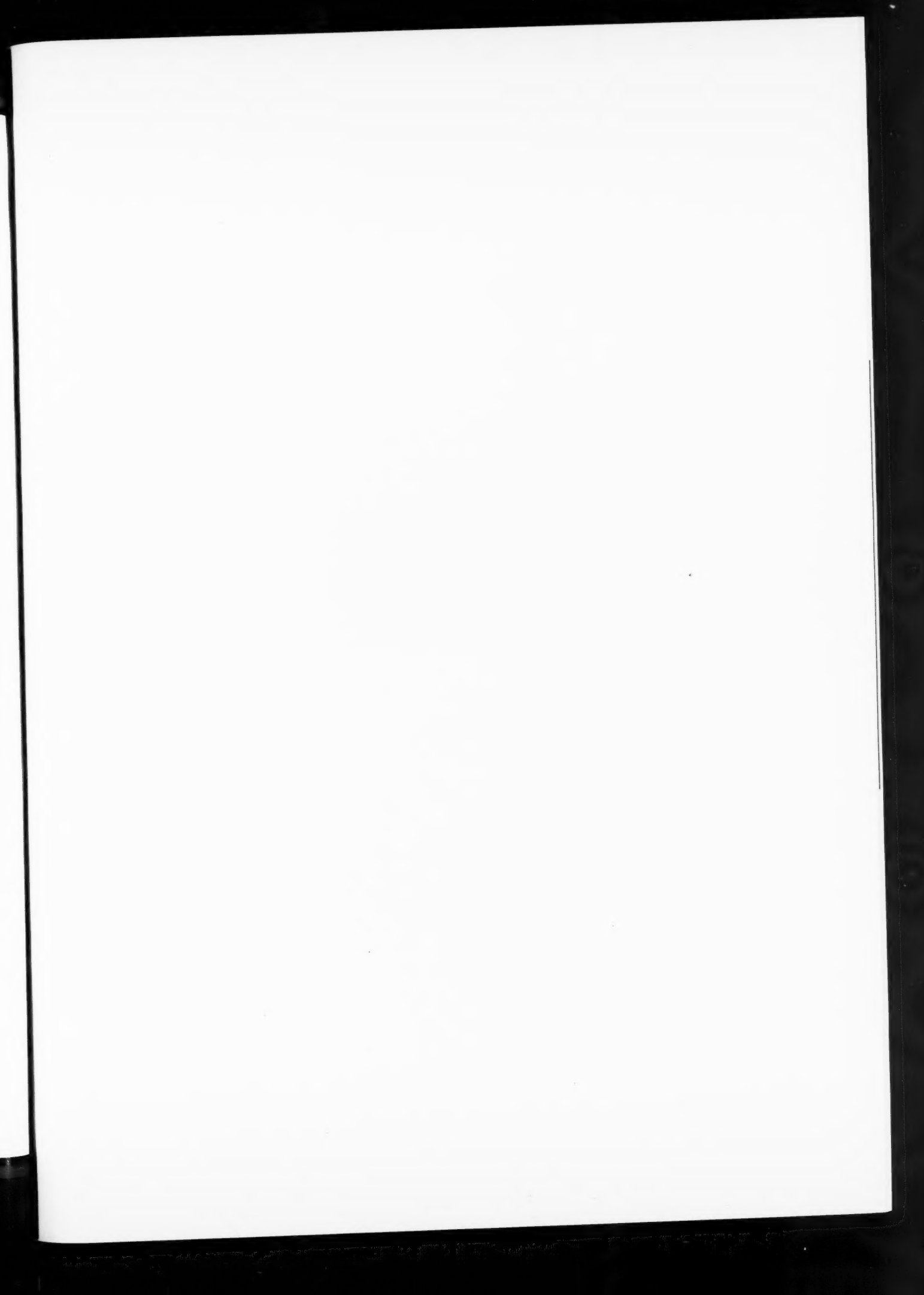
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*The front page of this insert is printed with the following inks:*

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PROCESS BLUE, NO. 11462

PERMANENT JUBILEE RED, NO. 18857  
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Printed in Canada





*Direct color photograph of a Philco Radio Music Room, printed in offset by the Printing House of William Edwin Rudge, New York*

# The Inland Printer

The leading business and technical journal of the world in the printing and allied industries.  
Published monthly by The Inland Printer Company, Chicago, Illinois. + J. L. Frazier, Editor

March, 1935

## Consider Research Plan

» » » SHORTLY AFTER the January issue of THE INLAND PRINTER went into the mail with the article "New Markets Are Necessary," the letters started to come in. When a few weeks later, the editor went East for a week, it was mentioned by many of those he met, both printers and advertisers (users of printing).

The thoughts it proposed, the vision it held out, struck a responsive chord in the hearts and minds of those who produce printing. The theme of their reaction is this, "The finest suggestion yet to be placed before the printing industry. It will put printers' service on a par with that offered by advertising agencies in the publication, newspaper, and radio fields; it will enable printers to compete with the promotional matter issued by those media. What is being done to turn the suggestion into a working actuality?"

The need for some such plan is recognized by printers; it has been talked about in one form or another for many years. THE INLAND PRINTER has done the industry a genuine service in thus crystallizing thought on a plan to make the vision a fact. Some additional spur is needed, however, if the formation of a Graphic Arts Institute, such as the article suggests, is to become a working force in the industry.

For it is increasingly recognized by far-seeing printers that such an effort must be made if direct mail and other products of the commercial printing establishments are not to be overshadowed by the louder and brighter self-advertising of the other advertising media.

The first actual steps along the lines laid down in that article in THE INLAND PRINTER are being taken, as this is written, by the Chicago Graphic Arts Federation. That progressive organization, of which the alert S. Frank Beatty is managing director, took its first step by organizing its membership into classifications according to the amount and volume of business done.

As this is written, the Federation is holding meetings to discuss ways and means whereby some such service may be made available to supporting members. When it will be done, how far it will go, what it will endeavor to include, are matters which cannot be definitely stated at this time. The program will not be rushed into being, but will be built solidly with a view of many years of increasing value.

But, at the same time, THE INLAND PRINTER also has understood that the industry as a whole would again look to its more prominent members for suggestions as to how a Graphic Arts Institute might speedily be brought into being, what it could do, when it could be done.

Accordingly, a number of prominent leaders in the industry were invited to present their opinions, pro and con. The general opinion of these men is that some such plan is a necessity, and within the realm of possibility.

One of them, with a world-wide reputation in the field of direct-mail advertising, is Homer J. Buckley, president of Buckley, Dement and Company, Chicago. This keen observer of business trends and advertising-printing usage says:

"Competition in the post-depression era will be keener than ever before. And the so-called 'new competition' between industries for a proper share of the consumer's dollar is already becoming more important than at any previous time.

"Before the owner of a business dollar lets go of it, he now, more than in years past, is inclined to weigh the value it will secure for him in several ways. Will it bring more if spent on needed improvements, new equipment, or additional mer-

chandise for stock? Or will a better return result if used for stimulating business?

"If so, shall it be newspaper, trade paper, magazine, radio, or direct mail? In the course of natural events, the printer enters into the picture, after all these decisions are made—which affect him and his business, whether he realizes it or not.

"For many years, alert industries have realized that, to secure their share of dol-

lars spent, more aggressive sales methods were needed. The trade association, to a great extent, showed them the way. Through it have been developed closer coöperation or better methods of doing business, getting more business, and holding it.

"Through a central association, we have seen the laundries grow and prosper, and the florists build up a nation-wide delivery system, with a

selling slogan known from coast to coast. Even the bottle makers band together to keep their share of business against the growing activities of the tin-can makers.

"Printing should do the same. And a central council, working closely with local chapters, can do a good job. The average printer is too busy with his own business of printing to devote time needed to further the cause of the printing industry; to develop better accounting systems, more effective collection plans, hard-hitting direct-mail pieces that get business, and new ways to show customers how much they need his services.

"In addition to working out these problems, the central council could tell each printer member what lines of business are better prospects at certain times of the year, new methods of approaching prospects with a better sales story, effective

★  
**Prominent printers say graphic arts needs new group to make studies of new uses for printing and broader territories it can cover. Comments from leaders on idea appear on these pages**  
★



advertising to back up the selling campaign, and new and better ways to make money in the printing industry.

"The central council could act as a clearing house for ideas and suggestions to be received from member-printers. It would answer the 101 questions on various printing problems which continually bob up, and acquaint members with the new uses for printing which create new work, such as stickers, invisible ink, and so on."

### Catches the Idea Exactly

There is a lot of meat in that for printers to chew on, though Buckley says he has touched only the high spots. He has grasped the idea proposed in *THE INLAND PRINTER*'s article exactly, and foresees a means of putting it to work. True, it would require the services of persons not directly engaged in printing, but having printing knowledge. Yet, this is exactly what is done by competing media.

Another prominent printer, an Easterner, strikes another important point that *THE INLAND PRINTER*'s article contemplated, that of selling *accounts* rather than orders. He says:

"I started with the firm intention of getting enough orders to keep our equipment busy. I learned a lot of things—the most important was that the best printing salesman in the world could not keep our plant busy. We needed customers, not orders. Orders came in and went out. Customers came in and stayed.

"When we went after customers, we learned that we had no right to ask anyone to be our customer unless we could take care of all his requirements. If we didn't have the right equipment, we had to get it or tell the customer that we couldn't produce his work as well or as cheaply as he could buy it elsewhere.

### Now Completely Modernized

"The result has been a modernization program that has changed nearly all the equipment in our plant. Eight years ago we printed by letterpress and operated a photoengraving plant and an electrotpe foundry. To these we have added multigraph, mimeograph, typing, planograph, and lithography.

"Now we can take care of anything our customers want except collogtype and gravure, and we know where we can obtain these for them. If one wants either, we make it easy for him to obtain it.

"Our first obligation is to see to it that the customer gets the process suited to the order. If there is enough lasting volume, we will put in the equipment. But, the worst thing we could do for our customer and for ourselves is to use our customers' requirements to keep busy any equipment we happen to have.

"There are a good many printers who made a lot of money in the 'good old days' and spent it fast. Today they are yelling because business doesn't roll into their plants like it did then. In my opinion, it shouldn't and it won't. They have the same old equipment they always had, and firmly fixed in their minds is the idea that certain concerns are 'their customers.' They may have been once, but they aren't anymore.

"Some smart printer in the territory left some money in his business in 1928 and 1929, and he now has invested it in modern, fast-moving machinery. Now he can underquote the other printer and make money. He deserves the customer and, if this customer treats himself and *his customers* as he should, he will give Mr. Modern Printer the business.

"These moderns aren't a large proportion of the 32,000 printers, but you'd be surprised if you knew the large percentage of them selling at today's prices and making money while the foolish virgins yell.

"When a printer solicits business, he should have the right to do so before he goes in. If he doesn't have the proper equipment to take care of that prospect's needs, he has no right to waste his time.

### Should Serve Customers

"If both local and national commercial-research organizations were formed to study trends and customers' needs, and confined themselves to giving general assistance and information to customers and printers, it would be a splendid thing.

"Customers could find out what processes were available, and where, and printers might realize before it is too late that their old customers have new needs, and could set about supplying them.

"But, so long as printers refuse to realize that today is not yesterday, that yesterday's equipment will not fulfill today's requirements, and that customer and competitor, after all, are under no obligation to keep his machinery busy, there is going to be a great many practical difficulties."

The foregoing indicates that another printer is a leader because he has his finger on the pulse of his market—the user of printing. Note that his firm has installed multigraph, mimeograph, planograph, and lithography. Rather than sit back and see the main items of his business slip away because he could not supply buyers' needs on *minor* items, this printer furnishes all services for which there may be sufficient demand, and he has made contacts for supplying those services his plant cannot produce, and supplies them.

Out on the West Coast, Sim Crabill is the hard-hitting general manager of the notable Times-Mirror Printing and Binding House, of Los Angeles. He believes in using his own product to advertise his

business by demonstrating to his prospects what the firm can do for them. He makes it easy for his customers to deal with him, as his "Request for Printing Bid" form, shown in the December issue of *THE INLAND PRINTER*, proves.

### Uses Part of the Idea

Too, he makes it easy for his customers to get service from Times-Mirror representatives by use of a "Product and Sales Analysis" that sends the salesman into the customer's office thoroughly informed on every point. Crabill says:

"I want to congratulate you on the constructive thinking in your suggestion for a Graphic Arts Institute. As your article outlines it, the organization might become a second United States Department of Commerce. The main idea is excellent—to do something to create new markets for our industry in the way of promotion research and gathering information.

"The other functions, of counsel, methods, and procedure, should in my opinion be avoided by the Institute and delegated to the individual firm members. Otherwise, aren't we going to have the bedroom printer and the price-cutter posing as advertising and merchandising experts with the aid of official information and advice from the Institute? It would do a lot of damage if the Institute were exploited by the cut-price shops.

"We have a merchandising research council in our own firm, and I enclose a copy of our form which gives us essential information to enable us to suggest appropriate sales-promotional material for the firms in our territory."

### "Worthy of a Moses"

Returning to the Middle West, we find a letter from a well known printer who recently established his own company after a long and honored career as an executive of a famous printing and advertising organization. He says:

"If you can put across the idea mentioned in your leading article of the January issue of *THE INLAND PRINTER*, you will go down in history as the Moses of the Twentieth Century. It is excellent, and perhaps it is the only thing which can lift the printing business from its present position to one which it should enjoy.

"To put your idea on a practical and workable basis is a stupendous task, but it should by all means be attempted. It is so stupendous that it will require the best brains of the graphic arts industry to make it work. My suggestion is to invite the leaders of the graphic arts industry to a preliminary conference, where the idea could be discussed generally, and plans formulated for the organization of a committee to develop the ideas presented at

**The Inland Printer for March, 1935**

this meeting. At that same time, a permanent organization could be created to steer the plan through to completion.

"It seems to me that the United Typothetae of America, the membership of which contains practically all of the leaders in the graphic arts industry, could be helpful in bringing your plan to a successful consummation. I appreciate, of course, that the United Typothetae of America is, at the present time, nothing more than a code authority. Yet, I believe the organization and the men belonging to it could be of inestimable value.

### Should Aid Small Printer

"The industry should have a graphic arts foundation. Other industries have their foundations, which are of great help to them. The plan's formation should be approached carefully, with great deliberation, and in such a manner as to secure the wholehearted cooperation of the entire printing industry. The foundation should be created in such a manner that it will be helpful to the small printer as well as to the large printer."

Sound thinking! THE INLAND PRINTER cannot initiate such a conference, of course. Its rôle must be that of having presented the principle to be discussed and being the medium whereby the fruits of such a conference may be placed before the industry in a non-partisan manner.

It is to be hoped that the U. T. A., hampered as it is by code restrictions, may be the medium for bringing together around the conference table the personalities who can create the desired organization.

A. W. Finlay, of George H. Ellis Company, Boston, and a veteran in the service of his fellow printers, suggests, "It seems to me this is merely carrying out what the Typothetae did on the original three-year plan. The machinery group is to get up a plan to raise money to carry on the work which it seems to me is covered in the article. The printer will also be asked to contribute to this. As you no doubt know, generally speaking, the printer is not in a position to make contributions to educational work."

It is the understanding that the three-year plan, and the present plan of the machinery group, are principally for the purpose of generating confidence on the part of users of printing, and to create a desire to give that confidence form by benefiting from the greater use of printing. The plan proposed in the January issue of THE INLAND PRINTER would go beyond that and show both printers and users of printing how printing may be used to the benefit of both.

It is sadly true that a state of mind exists in the industry that many cannot "afford to contribute to education." Yet,

**PRODUCT AND SALES ANALYSIS**  
**LEADING TO PRINTING REQUIREMENTS**

Name of Firm \_\_\_\_\_ Street \_\_\_\_\_ City \_\_\_\_\_  
Address \_\_\_\_\_  
Individual \_\_\_\_\_ Age of Firm \_\_\_\_\_ Years Present Management \_\_\_\_\_ Years  
Kind of products, give trade names: \_\_\_\_\_

★ **PROBLEM**  
Give brief outline of sales and advertising problem to be solved: \_\_\_\_\_

★ **PRODUCT**  
Which product do they want to push? \_\_\_\_\_  
What is the sale price? \_\_\_\_\_ High \_\_\_\_\_ Medium \_\_\_\_\_ Low \_\_\_\_\_  
How long on the market? \_\_\_\_\_  
Is product \_\_\_\_\_ a necessity \_\_\_\_\_ a convenience \_\_\_\_\_ a luxury?  
Is profit to dealer \_\_\_\_\_ larger \_\_\_\_\_ same \_\_\_\_\_ or smaller than competing line?  
How does it compare with competing articles? \_\_\_\_\_  
How much competition? Very severe \_\_\_\_\_ average \_\_\_\_\_ little \_\_\_\_\_ none \_\_\_\_\_  
Where is product superior to competitors? ADDISON PACKAGE \_\_\_\_\_ LASTING QUALITY \_\_\_\_\_ VARIETY OF USES \_\_\_\_\_  
LABOR SAVING \_\_\_\_\_ ECONOMY OF OPERATION \_\_\_\_\_ QUALITY OF INGREDIENTS USED \_\_\_\_\_  
EXCEPTIONAL ACCURACY \_\_\_\_\_ PATENTED \_\_\_\_\_  
Any vital improvements, or package redesigned since introduced? \_\_\_\_\_  
What is main feature which will interest the buyer? \_\_\_\_\_

★ **TERRITORY**  
In what territory is product now sold? \_\_\_\_\_  
In what territory are greatest sales made? \_\_\_\_\_  
In what territory is client most interested? \_\_\_\_\_  
Where are buyers or users located? Large cities \_\_\_\_\_ Small cities \_\_\_\_\_  
Country \_\_\_\_\_ Local only \_\_\_\_\_  
Over \_\_\_\_\_

★ **CONSUMER**  
Who is the ultimate user or consumer? (Check) Man \_\_\_\_\_ woman \_\_\_\_\_ old \_\_\_\_\_ young \_\_\_\_\_  
Group \_\_\_\_\_ Family \_\_\_\_\_ Professional \_\_\_\_\_ Mechanic \_\_\_\_\_ Tradesman \_\_\_\_\_ Firm \_\_\_\_\_  
Large \_\_\_\_\_ small \_\_\_\_\_ Retailer \_\_\_\_\_ Wholesaler \_\_\_\_\_ Manufacturer \_\_\_\_\_ or Technical \_\_\_\_\_?  
If prospect is business house, what is nature of business? \_\_\_\_\_  
If prospect is person, what kind are they? \_\_\_\_\_

★ **ADVERTISING**  
What is their advertising appropriation and how much is spent on Sales Literature? \_\_\_\_\_ (Get samples)  
What advertising media do they favor? \_\_\_\_\_ Have they used D. M. campaigns? \_\_\_\_\_ (Get samples)  
Types of printed matter necessary for their Sales Promotion:  

AVISORMENTS	COUNTER DISPLAYS	NOVELTIES
BANNERS	CUT-OUTS	PACKAGE INSERTS
BLANKETS	DEALER HELPS	POSTCARDS
BOOKS	D-M CAMPAIGNS	POSTERS
BROCHURES	ENVELOPE ENCLOSURES	PRICE CARDS
BULLETINS	FOLDERS	SALES CHARTS
BUYING LISTS	ILLUSTRATED LETTERS	SHOW CARDS
CARDS	INVITATIONS	STORE CARDS
CALENDARS	LETTERHEADS	STAMP STRIPS
CIRCULARS	LOCALITY ENDS	WINDOW STRIPS
	MAILING CARDS	WINDOW DISPLAYS

★ **REMARKS**  
Give details of any of the above that have been exceptionally successful for them: \_\_\_\_\_  
\_\_\_\_\_

30-103 T.M.P. 5-28 1950-5-24

Front and back of merchandising form used by Times-Mirror Printing and Binding House, Los Angeles. "Distribution" is hidden heading

the growing and alarming lack of trained young men to take the places of those going out of the industry, either through death or other causes, demands support for education in the industry's own protection.

From the Southwest comes the comment of one of the nation's best minds in the industry. "I am too busy," he says, "working at the job of selling printing to write much. First of all, we have an economic problem to lick. If we can lick that, we can do all manner of things.

"This economic problem, as I see it, is that the man with enough knowledge,

thinking ability, and sales ability to do the things that need to be done to sell printing on an intelligent basis, and on a worthwhile basis, can make more money in other fields. If he does not choose other fields, he can make more money as an individual proprietor than he can working for a printing house. I think all our discussion dodges this essential, fundamental fact."

An outstanding Chicago printer adds another thought. "I do not see where new markets for printing can be found in the same way one can for raw materials, such as the poles mentioned in the article. This

matter was once mentioned at a lithographers' convention, where everyone had agreed that it would be a beautiful thing if it could be accomplished, but no practical suggestion was offered.

"Printers might improve their method and find a new field by taking away from lithographic and gravure plants, just as was done vice versa in the last ten years, but this would not be a new market.

### Recalls Advent of Colortype

"When colortype came along in 1894, color printing for illustrating merchandise was practically unknown; there was an immense field for a new market, and it was certainly developed to its fullest extent over a period of years. Printing is now so well known to every individual, whether in a business way, professionally, or otherwise, that there is nothing new about it, and the individual knows when he can make use of it.

"The only thing a printer can do is to work out a merchandising plan, or suggest other up-to-date ideas, but usually it means merely taking away the work from someone else, and is not a new market."

The recent growing popularity of direct-color photography and the still more recent introduction of the Meinograph process open definite opportunities for enlarging the market for color printing. Much of this will be work from firms which have never, or at least rarely, used color printing.

New markets for printing will continue to be created as rapidly as new products come onto the market from other industries, and new uses are devised and found for the products of other industries. It is true that every possible user of printing knows that printing exists, but it is equally true that thousands of them do not realize its full possibility.

### Phillips Writes Again

In this issue appears another article by Walter J. Phillips, whose article "New Markets Are Necessary" has aroused the enthusiasm of many in the industry, as indicated by letters subsequently received by THE INLAND PRINTER. In his new article, Phillips describes some new uses of printing, and also new adaptations of printing which have increased usage.

The suggestions and references to the fund proposed by the machinery group were in Phillips' mind when he wrote his article which appeared in THE INLAND PRINTER for January, 1935. It may well be regarded as a foregone conclusion that the machinery group would willingly cooperate with printers in making funds available for discovery of new uses of printing, as well as for selling current users of printing on the use of more printing.

Both avenues lead to greater sales for the printer, and so to greater capacity to buy the new equipment which will make even larger volume possible at prices the market can afford. This means business for the machinery builders. Their eyes are on the horizon, and their feet on the ground.

"New markets are necessary for the printing industry," says Harold P. Winchester, treasurer of J. B. Lyon Company, Albany, New York, "but not right now. What we need most right now is to get back our old markets.

"Phillips' plan, like that by Mackey, makes the mistaken assumption that the only way to get more business is to go out and sell more. This ignores the depression.

### Volume Is Cut in Half

"We all have tried to sell more printing for five years, but the result has been, despite all our efforts, that we have been able to sell only 40 to 50 per cent of our 1929 volume. The effect of the depression has been to reduce the national income or purchasing power about 50 per cent, and so we have suffered approximately that much decline in our own industry's sales.

"Our old customers, upon whom we have depended in good times, have greatly curtailed their volume with us and, in addition, have forced us to reduce our prices to them. They would all like to be buying as much as they used to, but their curtailed purchasing power makes this impossible. This is true in every market to which we might turn—new or old.

"No, our first step is to get back our old markets first. This means recovery from the depression. It is essentially a question of restoring purchasing power, for not a blessed thing except that is different from 1929. We have, on one side, the same capacity in buildings, machinery, men, technical ability, and raw materials that our industry possessed in 1929. On the other side, we have our customers, with pretty much the same desires for our products as in that year. The only difference is the great lack of purchasing power now."

One of the best salesmen among printers on the Atlantic seaboard adds this to the array of thought: "Your idea for a graphic arts research of country-wide magnitude is splendid. I do not doubt that it is very much needed—that it could render a much-needed service to the industry and the public. How you are going to arouse the industry to the accomplishment of this is rather more than I can fathom. It is a tremendous task. I would hesitate to venture any opinion because of the present almost complete indifference on the part of printers toward industry improvement."

H. P. Zimmerman, vice-president, R. R. Donnelley & Sons Company, of Chicago, adds an interesting thought. He says:

"My own feeling is that you present too big a job for an institute. The institute you have in mind would be modeled along the lines of a section of the Department of Commerce at Washington. Unless you have figures showing otherwise, it would seem to me that the industry could not afford to support so large a staff.

"The industry has a greater difficulty than most for such a purpose because of the tremendous variety of interests represented in the trade, yet, the words 'graphic arts' includes them all. Would it not be more practical to confine the scope of your plan to one of the major groups in the industry, such as book manufacturers, or advertising printers, which would allow you to define the activities of the institute and determine the expense of operating it? The printers in such a group could then tell you whether or not they would be willing to finance it."

Edward T. Miller, former U. T. A. secretary, makes the following comment:

"Since the code authorities have been so busy trying to make that contraption work, they have had no time to devote to the real services which must be relied upon if we are to pull out of the depression. For that reason, Walter Phillips' article, 'New Markets Are Necessary,' in THE INLAND PRINTER for January, is a clarion call.

"I have always been a believer in the value of research; it is the foundation on which any scientific construction of new and better markets must be made. The research department of the U. T. A. originally was instituted to do the thing that Mr. Phillips says must be done, but unfortunately NRA made the U. T. A. throw it away because it could not be construed as a code activity.

### A Crying Need

"An institute, backed by printers and financed to do the things suggested in the article is a more crying need than a dozen codes. May THE INLAND PRINTER crystallize sentiment for it!"

The printing industry, like other industries which are its customers, is still wandering in the wilderness of the depression, with the going made rough by the tangled vines of a constantly fluctuating Governmental policy on industry. And business is inclined to fight shy of "coöperation," due to the example of lack of it now being given by the various "brain trusts."

Printers would do well to recall the coöperative benefits of trade associations in the pre-code era as proof that communal action can be effective, and that benefits can more than justify the cost. The proposal of a Graphic Arts Institute cannot become an actuality unless printers themselves want it enough to make it so. It is up to the leaders to initiate action.

The Inland Printer for March, 1935



# Distinction Kills Price Complex

By COLBY D. DAM

Producer of the frontispiece in this issue holds to highest standards and finds growing market. Distinguished products of its presses win acclaim

» » » DURING THE PAST quarter century, a small group of printers has struggled against price competition to maintain the standards of workmanship which were part of their tradition, and which kept their craft among the fine arts. Today "big business," not only in merchandising, packaging, and advertising, but in every type of printed promotion and selling, has been forced to recognize and use beauty (in the sense which the fine arts represent) as a primary need in present-day selling.

Among American printing concerns which have stuck to their guns and kept their artistic and creative ideals in the face of price competition, The House of William Edwin Rudge, of Rockefeller Center, New York City, holds a leading position. This pioneer firm, founded in 1873, has seen difficult times in the past, but today the quality and beauty of its work is being increasingly recognized by large corporations which need distinctive, artistic literature to reflect their prestige and power.

Expressing the sales attitude of the old, and yet up-to-the-moment firm known as House of Rudge, Frank L. Henahan, vice-president, outlined the method and the approach which has always characterized the creative artist.

"Those who use our services," he said, do not come to us to order printing. They come with an idea, a relationship between a product and human beings, an ideal if you wish. They give us the problem of making this ideal live by the printed word.

"We work with the client, and the advertising agency if there is one, in developing the basis of a plan—ideas, market, sales slant, dealer situation, merchandising tie-up. We assist in determining what pieces shall be used in the campaign, and what the copy slant shall be. After the copy is ready, we are familiar with the spirit and message behind the campaign, and set to work to reflect this main theme in terms of makeup, type, paper, color, layout, design, and artwork. The result is an integrated campaign designed to give a single artistic effect. It is the merging of the idea and the physical expression into one unified piece."

This artistic unity is well illustrated in the booklets designed by Rudge for the Philco Radio Music Room Exhibition recently held in the gallery of Rockefeller Center, of New York City. Each of these rooms was

decorated and furnished by leading decorators, and were built around the new Philco Model 509X. A series of advertisements featuring these rooms was printed by the House of Rudge. The campaign was designed to present the new radio to a

hand-picked group of distinguished Americans, sent special invitations to inspect the music rooms.

Outlining all of the services offered by the House of Rudge, George B. Hendrick, president, said, "To those executives who seek a restaging of their business by means of sales-slanted printed promotion, we can offer the coöperation of a group of specialists who have been identified with many successful promotion plans for leading American corporations and manufacturers for some time.

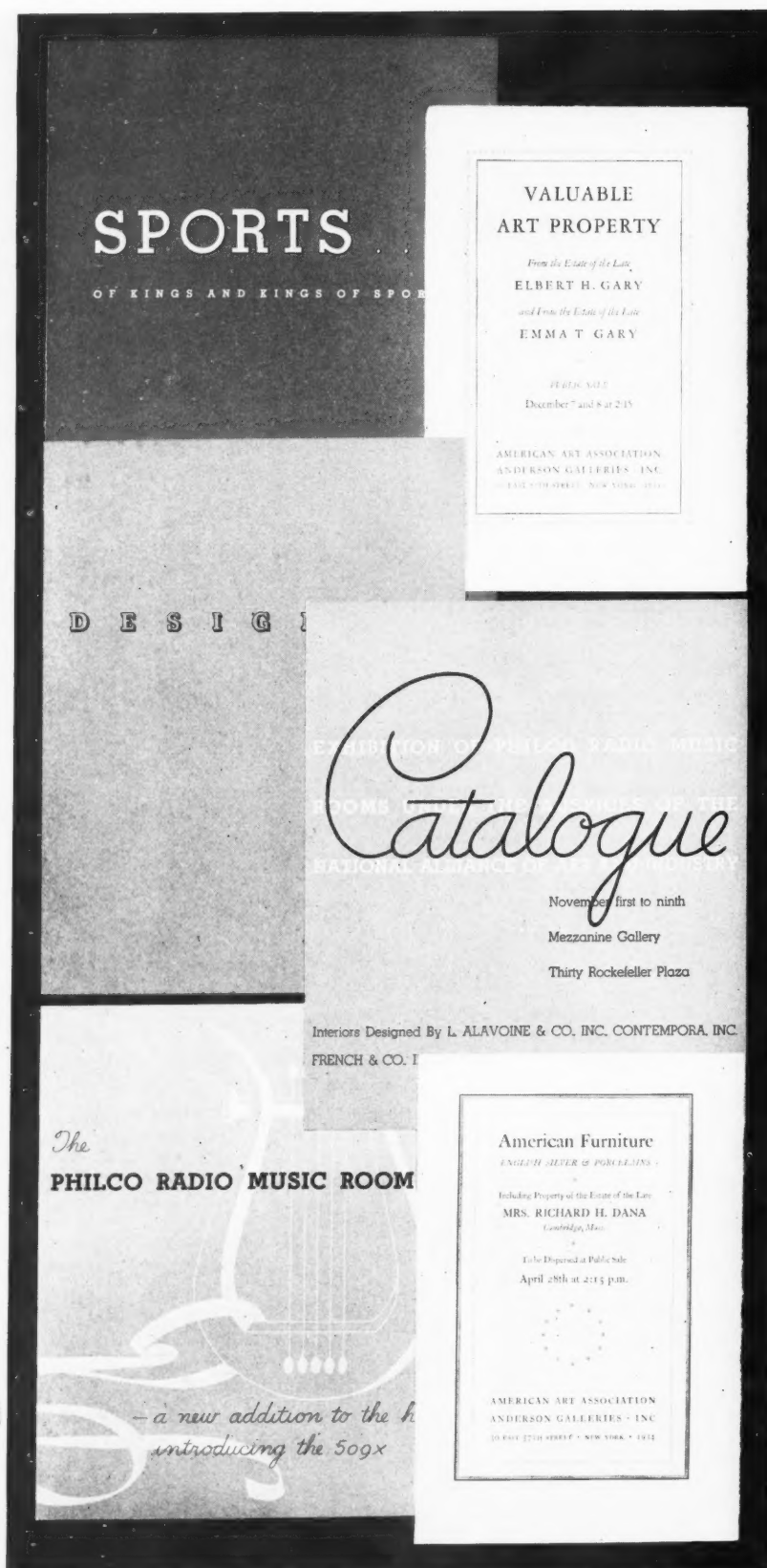
"Our services include single- and multiple-color production by letterpress, offset, Jean Berté water-color, gravure, in addition to the beautiful Smithsonian process; the design or layout of packages and other advertising devices, products, and similar materials of any nature; direct-mail campaigns; the design and complete manufacture of



Blank-Sroller Photo  
George B. Hendrick (above) and the beautiful mansion-like plant his firm operates at Mt. Vernon, New York. It produces equally distinguished printing







Six specimens from the House of Rudge. Two at top, left, are its own ads; one below and one in center are from Philco portfolio; the others are two-color title pages done in the same distinguished manner. The Philco pages are from the portfolio of which the frontispiece of this issue was a part

books of any kind, including ordinary or fine bindings; a modern or a classical approach to each design problem according to the nature of each piece; and a typographic service to satisfy the needs of advertisers and printers."

In regard to the customer relationship of the House of Rudge, Hendrick said, "In the last analysis, the least expensive printing service is the one in which the customer really becomes a 'client.' He expects from us a devotion to his interests not less than his own devotion. In turn he permits us to work with him as closely as do his attorneys, advertising agency, or accountants."

Henahan amplified this idea as follows, "The printer who regards his work as a fine art must have a certain creative latitude. He cannot accept definite instructions from his client; if he does, the work usually becomes commonplace."

"Advertisers and agencies can rarely conceive an artistic piece in terms of printing craftsmanship. If they could do this, we could afford to accept their instructions and still maintain the standards we represent. Because the advertiser does not know our craft, we must of necessity work in close harmony with him in order to translate his purposes and ideals into printing terms of greatest effectiveness."

The House of Rudge, on special advertising literature which requires the use of color on an uncalendered stock, uses the Smithsonian process originated by the late William Edwin Rudge, the founder of the firm. The Hoover Company, Richard Hudson, and Pinaud are among the firms for which Rudge has employed this original and exclusive printing method.

Relating the situation responsible for the development of the process, Walter M. Patterson, vice-president, and for many years an associate of the late William Edwin Rudge, said, "One day Mary V. Walcott, charming wife of the secretary of the Smithsonian Institution, walked into Rudge's office and outlined a project which was then considered impossible in the printing industry. She wanted Rudge to print five portfolios to be entitled 'Wild Flowers of North America,' in full color, actual size, on heavy rag paper as durable as papyrus."

The reproductions had to be so perfect as to be indistinguishable from the original floral paintings. The pages were to be printed on one side with a page of text opposite each picture, and the portfolios were to be sold to a list of patrons for \$500 each.

"Rudge was given six months in which to experiment; he set to work to find out whether the thing could be done. He summoned three paper manufacturers and

**The Inland Printer for March, 1935**

three ink manufacturers and told them what he wanted. He selected hand-made papers, and sent them to the mills to have them coated. He tried his four-color half-tones on the paper, and then immersed the prints in water. The ink ran; the paper dried smooth, and he couldn't restore the antique quality.

"After six weeks of experiment, he found a rag paper, which, after being coated and submerged in water returned to its antique quality. Finally four inks, red, yellow, blue, and black, were developed, which when printed without drying and submerged in water, would set for all time. Today only one mill has the formula

## Printer Keeps Secrets!

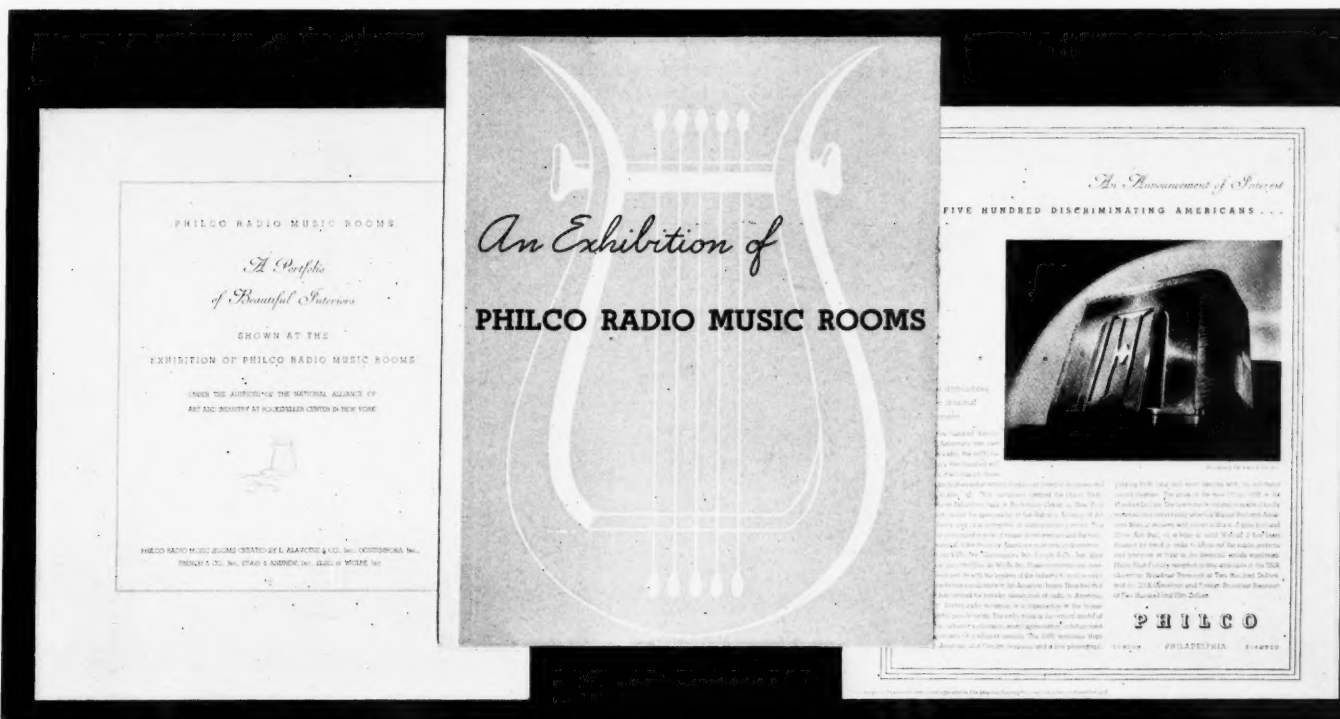
The world-wide interest in the United States Supreme Court ruling on the gold-standard cases, handed down February 18, drew attention to Pearson's, a small Washington printshop, which for more than seventy years has printed decisions.

The Chicago *Tribune* on February 10 devoted more than a column on Pages 1 and 2 to this plant and its honorable record of never permitting a leak in its august customer's copy in that time.

The present owner, C. E. Bright, says he has records showing that the shop was established in 1800, but for some reason

Thus, none but the justices and Bright know what the decision will be until that decision is made public from the bench. Bright has been with Pearson's for forty-three years, working up from employee, and buying the business from the last of the Pearson family.

C. E. Bright dislikes publicity for himself, feeling that it is not in keeping with the high principles upon which the affairs of the Supreme Court are conducted. He adds that the columns of *THE INLAND PRINTER* have been his textbook for many years, and it has been from *THE INLAND PRINTER*'s pages that he gleaned the ethical principles upon which he operates.



Cover and two pages from the ultra-quality portfolio of prints, one of which is this month's frontispiece

for this paper and only one manufacturer has the formula for the ink. That was how Rudge worked when a printing problem was put to him."

The House of Rudge is a printer of fine books. During recent years, many of its books have won medals for being among the fifty best books of the year selected by the American Institute of Graphic Arts. The firm has had as high as eight selections in one year.

The Rudge printing plant in Mount Vernon, New York, is a model institution visited by printers and advertising people from all over the country. Its outside appearance is that of a large private residence of the Tudor period, and one passing by would never think it designed for industrial uses.

the Pearsons of that day declared themselves as "Pearson's—established 1805," and so it has remained.

The privacy of constitutional decisions to be handed down by the Supreme Court, always printed prior to the actual pronouncement, is maintained by the method Bright uses in setting the work. On receipt of the copy from the court, Bright cuts it into short takes and distributes it among his workmen. The last paragraphs, containing the decision and ruling, he sets himself, after which he makes up the entire matter and proofs it himself. He then locks up the type and delivers the proof in person, returning to set and make all corrections with his own hands.

He supervises the presswork, and keeps track of every copy printed.

"Tell printers to read *THE INLAND PRINTER*," he advises. "It will make good printers and better printing. Almost invariably, the good printers I have known have been steady readers of *THE INLAND PRINTER*—the poor ones in obverse ratio."

We report the interesting story of this famous printery without intention of giving undesired publicity, and without in any way affecting the confidential relationship of the shop to its customer, but as an inspiration to all printers everywhere.

★ ★

## Thanks for Letterhead Contest

I think your letterhead contest was swell. I might add that "stealing" of some of the ideas has helped in selling letterhead orders, with more press runs than ever before. THANKS.—H. L. CROSS, Cross Printerie, Oelwein, Iowa.

# SAVE BY LAYOUT

» » » MUCH has been written and spoken on the subject of costly composition in the newspaper composing room in the past decade, particularly when the topic has been advertising rather than news matter, and the city happens to be outside the metropolitan classification.

Too often, however, the blame is placed on the printer's doorstep, when, as a matter of fact, the fault (to a great extent) can properly be placed at the door of the person who wrote or "laid out" the ad in the beginning.

The advertising department of an average newspaper in a city of 200,000 population or less consists mainly of good salesmen, college men who have learned something about merchandising. Seldom do we find more than one or two in a crew of ten or twelve capable of drawing a practical, workable layout. Why such a condition should prevail is difficult to explain, but more than thirty years spent in newspaper composing rooms proves to the writer's satisfaction the truthfulness of the statement.

My observation has shown that the average such crew will have one individual who is exceptionally good at layout work, another who might be classed as fair, while the others could truthfully be termed "horrible examples."

It usually happens that the "horrible examples" gather in most of the copy that needs rewriting, or as the solicitor terms it: He has to write and "layout" the ad. Figuratively speaking, the term "laid out" is the best obtainable expression, as the piece usually looks like it was ready for the graveyard.

This "graveyard" appearance is at once recognized by most printers, but, because of lack of time or ability, they are at a loss to know what to do to improve the product. And, believe you me, that costs such newspapers many dollars.

It can be said, with equal justice, that the same applies to commercial-printing establishments producing direct-mail advertising. In thousands of such shops the salesman is copywriter and "artist"

The evolution of two better-looking advertisements is shown on this page. Original copy, Church's layout, and final proof in order; a few minutes by a trained man saved hours on the frame

**BEST WISHES**

Illustration  
and proof  
here

**WALDORF ICE CREAM CO.**  
227 BEAVER ST. BLACKSTONE 6191

① To the success of the  
A. POLSKY COMPANY  
in their new and greater venture  
may their faith in them be justified.

② Eat Ice Cream Daily.  
Ask for Waldorf and you will  
be sure of getting Good Ice Cream.

**BEST WISHES**

To The Success of The  
A. POLSKY CO.

IN THEIR NEW AND GREATER VENTURE  
May Their Faith in them be justified

**Eat  
ICE  
CREAM  
Daily**

Ask for Waldorf  
and you will be sure  
of getting Good Ice Cream

**Waldorf ICE CREAM**

227 BEAVER ST. Blackstone 6191

**BEST WISHES**

For the Success of the  
A. POLSKY CO.

**Eat  
ICE  
CREAM  
Daily**

Ask for Waldorf and you  
will be sure of getting  
Good Ice Cream

**Waldorf ICE CREAM**

227 BEAVER ST. Blackstone 6191

**SH!!**

SPREADS ITS  
VACUUM AROUND

**SUMMIT  
COFFEE**

Summit Coffee is the best  
because it is blended from the  
finest coffee beans

**FRESH!**

... Because  
IT'S  
Vacuum  
Packed

**SUMMIT COFFEE**  
is High-Grade Coffee Be-  
cause It's Blended From the  
Finest Coffee Beans

IMPORTED BY  
**The Summit Wholesale Grocery Co.**  
"Where Quality and Quantity"

**FRESH!**

... Because  
It's  
Vacuum  
Packed

**SUMMIT COFFEE**  
is High-Grade Coffee Be-  
cause It's Blended From the  
Finest Coffee Beans

IMPORTED BY  
**The Summit Wholesale Grocery Co.**  
"Where Quality and Quantity"



As the author says of these examples, the layouts shown are not masterpieces, but they are improvements on mine run of copy received. Such effort lowers composition cost. By LeROY CHURCH

for some customers. For that reason, the thoughts given here are equally applicable and helpful to the staffs of these plants as they are in newspaper composing rooms.

For the most part, poor copy and layout result in poor composition and worse display. The customer is dissatisfied, he compares his ad with one from the large national agency, and winds up by saying something like this: "Well, I'll be d——. If this is advertising I'll have none of it."

The writer has included several "horrible examples" with this article. Let's examine the "layout" for Waldorf Ice Cream: The paper ran a "Tap" edition, congratulating one of the large department stores upon the completion of a new home. This is a familiar promotion stunt with newspapers in large as well as small cities. It provides much office-written copy.

The solicitor is handed a list of "clients" and all that remains is for John Solicitor to produce. Waldorf Ice Cream is not a regular advertiser, the solicitor knows this, and, in an effort to "give the customer something," locates an ice-cream brick illustration in one of the services familiar to all newspapers, pastes it in the center of his "layout," scribbles a few lines, and there you are. An ad! God save the name.

It has been the pleasant duty of the writer to take such work and redraw it in such a way that it will at least give the advertiser a "run for his money." This not only saves composition costs, but in many instances creates a friendship for the house that would otherwise never have existed.

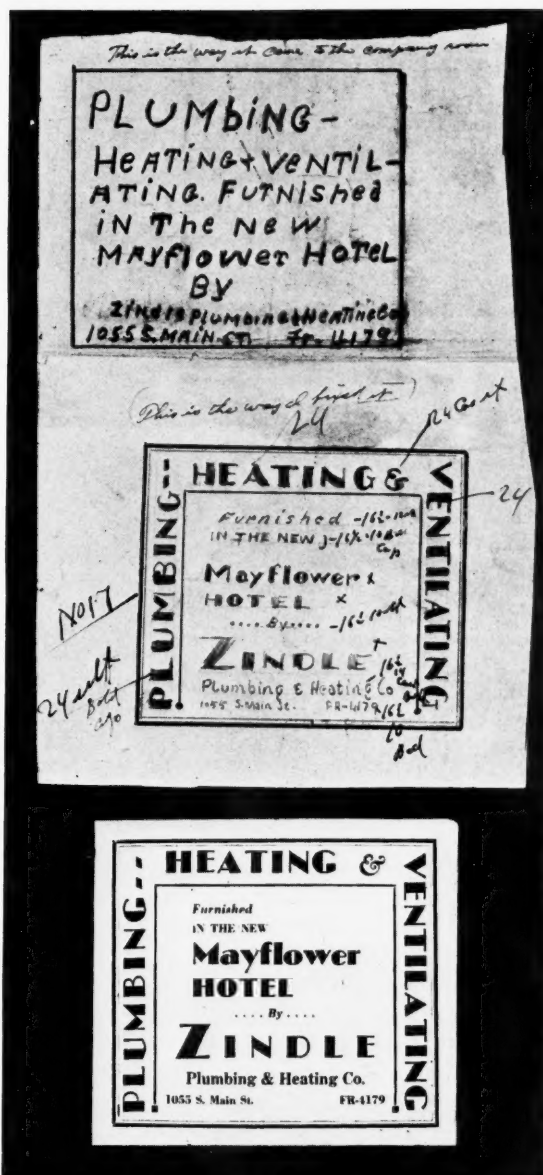
It saves composition costs because the man at the frame has no reason to ponder and dawdle over what might please the customer. Type "set from nothin'" is always set more slowly than type indicated on a dummy or layout. This alone justifies the effort. Too, crude and inartistic composition bounces back for resetting, or, worse, bounces that account's future orders right out of the shop.

It "costs no more" to set type correctly than it does to sling it together. Even if the shop has to put on a man who will devote part time to laying out work, it will be a good investment, in that it will step up production and so lower hour costs for other men.

In the making of the new layout, the writer took the illustration from the original, pasted it on a clean sheet of paper, and made a light pencil sketch; found an old signature cut of "Waldorf" used several years previous, pasted it on the sheet and, because of a meager layout of type, appropriated a "cap" "B" from a national ad, took a "lower case" "w" in forty-eight-point Caslon Italic, combined these with the Ludlow Ultra Modern Bold for the top line. Next, a contrast border was penciled in at top and bottom, after which he tried to bring out the words necessary for proper display.

The new layout is not a high-class example of perfect display, neither is it the last word in modern typography, but it is attractive and different. It required only a few minutes' time to make, and the cost of completion is practically nothing compared to what it might have been had the original "layout" been sent to the ad alley.

The management of the Waldorf Company referred to the printed ad as one of the best in this particular edition.



Another example of how to please a customer while cutting composition cost. A compositor with art training can save considerable expense in any printing establishment

Another example is that of The Summit Wholesale Grocery Company. Like most firms of this kind, it concentrates its advertising on goods packed under its own trade name and uses a comparatively small amount of newspaper space. This advertiser was using six inches a week to popularize "Summit Coffee." The advertising manager of the newspaper "handled this client" and made the layout.

Note how the word "FRESH" was merely clipped from some former ad, the can of coffee was placed in the center, with a few lines of copy at the bottom, and lo, an ad! The writer, being in charge of typography in the composing room, suggested to the manager that an attempt be made to "pep up" this campaign.

This was our first suggestion to the advertising manager, that, while only a printer, we might be able to make a better layout than the ones he was turning out, and, sensibly, he agreed.



The can was placed in the upper, right-hand corner, at an angle, the word "Fresh" set much smaller, with a forty-eight-point lower case "f" in Caslon Italic, the balance of the word in eighteen-point Ultra Modern Bold, with a forty-eight-point Caslon Italic exclamation point.

This particular "client" was so pleased that he wanted to get a complete campaign designed and set up, with proofs on book paper for the grocery salesmen to carry, that they might show the merchant what Summit Grocery Company was doing to pull business. This particular service doubled the amount of its advertising for the newspaper and the cost of composition was below the average.

How many publishers today try to remedy this costly composition in the right way? Only those who have taken steps to insure a practical and workable layout for every order sent to the composing room. If such men are not available in the advertising department, then the composing-room foreman can save considerable money for himself on his composition bill by finding a printer with some ability to draw, combined with a knowledge of display and a certain amount of horse-sense.

We have included one more "horrible example," that of the Zindle Plumbing Company. Here we have the few scribbled words of the solicitor, who expects to see something different when the paper "goes on the street." If set from the original, the printer would have taken up considerable more time than he should on such work.

★ ★

## Sales and American Tempo

Robert R. Updegraff outlines in a little book, "The New American Tempo," a creative approach to the problem every business man faces today. There are at least six ways, according to Updegraff, that an executive can force his business out into the current again:

By finding or developing a new market or a new use. By revising the product or service to fit new needs or ideas. By increased or more intelligently applied use of advertising and sales pressure. By developing some new products or services to add to, supplement, or supplant the present one. By developing a new sales or distribution policy or method, more in line with the new American tempo or temper. By studying the plant (or the organization if it is a service business rather than a manufacturing business) as a means of service, and working out some new or more modern way to use it to serve the public more adequately.

These are new days and they require new ways. Yet, the foundation of success is still the same. You must meet human needs with a product of honest quality and you must tell your market what you have for sale through sincere and honest advertising.—*The Jaqua Way.*

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## Uses Cellulose in Artwork

By EUGENE D. RICH

"Artwork wrapped in cellulose tissue" may be a peculiar way of putting it, but that is exactly what can be done to make extraordinary layouts out of ordinary layouts, by using an idea stumbled upon in the department of publicity of General American Life Insurance Company.

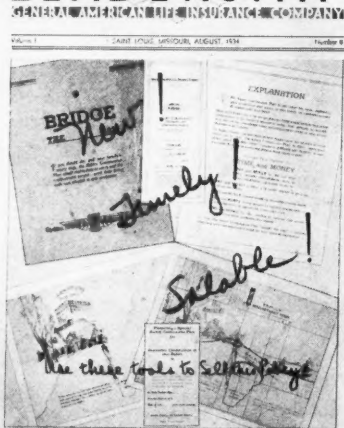
Let us present the problem first. There was a full front-cover layout called for in a recent issue of the General American Life house-organ, *Leadership*. The layout consisted of pages from a recently issued sales manual, together with an overlay of headline and copy. To draw this overlay copy over the layout would have necessitated considerable extra time being spent on the page. The cost of the regular methods of stripping in would be high.

With the use of cellulose tissue, this layout was achieved much more easily at about one-half the cost of the customary methods. This particular cellulose-acetate sheet is moistureproof.

Because of its waterproof qualities, the tissue did not swell, crack, or lose its shape in any manner when the light top film on it was washed off, preparatory to lettering in the copy and headline. After the sheet dried, the lettering was placed on it, and this overlay was set upon the page layout. The platemaker's camera shot the entire layout. In this manner, the pages from the manual, together with the overlay, were combined into one photograph, making a double layout effect in one step.

In doing such layout work, it is necessary first to obtain a crystal-clear cellulose material, through which white areas, printing, and colors will show with undimmed sharpness. In this way, the camera will

## LEADERSHIP



Script was lettered on cellulose

pick up all details of the original layout while still photographing the copy written or printed on the overlay.

Through the use of this overlay method, the entire layout assumes a softer texture than can be gotten with straight shooting of the layout and copy separately.

★ ★

## Show New Halftone Screen

In this column is an example of a zinc halftone made by means of an auto-type negative, made by an exposure through a grained screen of fifty lines to an inch.



Halftone made with grain screen

The work of Heisler-Pearson-Flynn Company, of Kansas City, Missouri, it is made from a photo of a silver plate.

Its principal advantage, according to A. A. Pearson of that company, is that it permits sharp reproductions on matt and other rough-surface papers without special procedures in presswork.

Pearson declares that the dots in plates made with this screen are different from regular halftones in that, in this grained plate, the dots are merely farther apart in the highlights, and not smaller. Contrast and clarity in printing are obtained by more of the paper showing through the impression, he adds.

While not every photo can be used in making a halftone with this type of screen, it is especially suitable where a crayon effect is desired, and may be used to advantage on sharply contrasting pictures which might be unsuited to regular halftone use.

He adds that line drawings would not ordinarily be reproduced as such halftones, although stating that it is possible. In such cases, lines would remain sharp and clearly defined, and would not be broken up as is the case in regular halftones made from ordinary line copy.

While all work thus far has been with a screen equivalent to fifty-line, much finer meshes are being prepared.

The Inland Printer for March, 1935

# Open New Markets for Printing

By WALTER J. PHILLIPS

Institutional advertising by industries and expanded ventures into printed selling grow out of ideas

» » » ONE of the oldest bromides in the world is "history repeats itself." As we mouth the hoary alibi, we are prone to overlook that history never repeats itself *exactly*, that similarity in circumstances is accompanied by a bewildering variety of new facets.

The point is aptly applied to the printing industry. The graphic arts is called the "mother of progress" and the "art preservative of arts," but once it has preserved something, it is afraid to try it out in some new form for fear of being accused of imitating itself!

THE INLAND PRINTER believes its readers are far-seeing and that they will realize

Top is front cover of impressive brochure, 14 by 11 inches, issued by the milk industry. It is heavily embossed on stucco-finish cover. Title page printed in silver, green, and black. A distinctive specimen



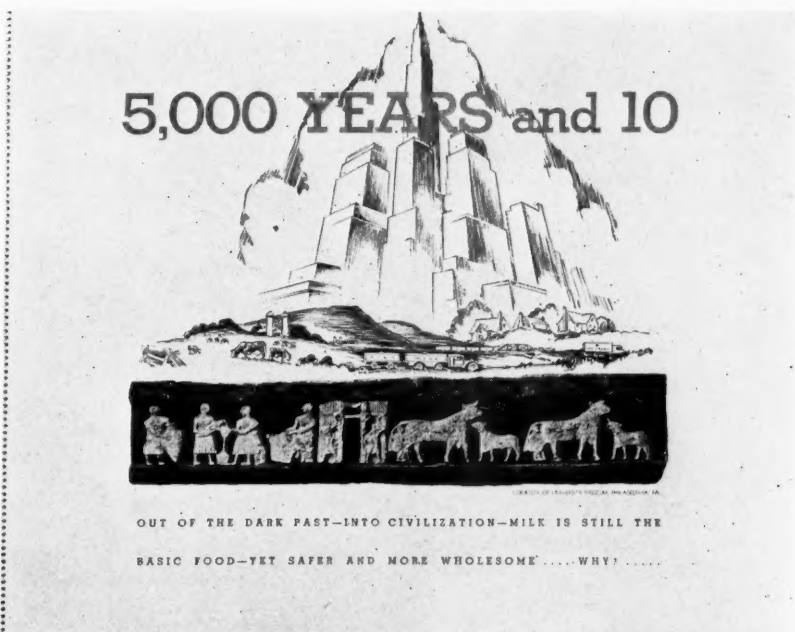
tising and merchandising field that one concern alone, Reynolds Metal Company, reports 300 per cent more use of this attention-getting medium in the last six months than in the preceding ten years. People with goods to sell are going in sharply for color and brightness. Metal foil is a low-cost way of getting both.

Among the more worthwhile pieces of cumulative advertising which we have seen recently is a winsome little booklet gotten out for the Earnshaw Knitting Company, maker of practical things for the baby and young folks. It is entitled "Helpful Information for Mothers, and 500 Suggested Names for Babies." The title suggests the

quickly that an old idea, dressed in new clothes, possibly twisted around somewhat to fit another purpose, can be given new life and made to produce new and bigger results. For that reason, there is offered here a brief analysis of a number of recent advertising endeavors—printed advertising. Some of them are old, but have new twists, others are comparatively original. All of them are offered in the expectation that they will suggest similar or unlike projects to printers for the products of other manufacturers.

After all, ideas are what cause accountants to use black ink in making entries in the firm's books. Press impressions, typesetting, and similar mechanical operations in themselves are beset with price competition—it is the idea which you alone have to offer that lifts them out of the usual, and puts a premium upon their value to the purchaser thereof.

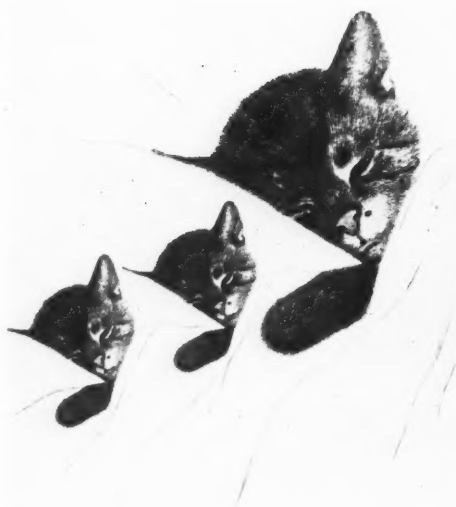
So popular, for instance, has been the use of bright, metallic foils in the adver-



content. It is one of those children occasionally born from the brain of an imaginative and practical advertiser who wants to earn the continuous good will and patronage of his customers by being helpful.

The sending of prohibition to the limbo of lost causes has opened up many channels for popular advertising, but one of the most popular things of all which has come from the presses was ordered by the Frankfort Distillers Company, "Irvin Cobb's Recipe Book of American Beverages." Smart! The first edition was 500,000 of these brochures, and, mind you, they were sold for ten cents a copy, not given away. A second edition was ordered and the people are still buying them. Sometimes the manufacturer, advertising man, and the printer do "strike ile," and it is usually when the idea is well chosen, the scheme well thought out, and when collaboration among the three concerned is competent and effective.

Someone also conceived a clever idea for the Seminole Paper Company, of Chicago. Many things on the market have to depend



#### Acknowledgments to

#### "CHESSIE"

#### the Chesapeake and Ohio kitten

A year ago we found you, a lonely little kitten looking for a home. You found one, and you found a friend. ~ ~ ~ When we published your picture, a lot of folks said, "Who ever heard of using a gal darned cat to advertise a railroad?" ~ ~ ~ But you told 'em, Chessie! Kids wouldn't go to bed unless you were near. Families called on us to settle dinner table arguments over whether that was your tail or your paw on the pillow. Overnight, you became The Kitten of the Hour. ~ ~ ~ But more than that, Chessie, you suggested as no stray of high-pressure language could do, the supreme comfort of Chesapeake and Ohio's grumpy air-conditioned trains. The sight of you, on The George Washington, snuggled slowly down for the night under the soft, clean, cool linen made travelers want to come and try it. And they still are coming, and bringing their friends with them. ~ ~ ~ And for all of that, Chessie, we're grateful. And so are the legions who *Sleep Like a King*. ~ ~ ~ We're going to use your picture, with the real little Chessie, on our 1935 calendar, knowing full well there won't be enough to go 'round.



Courtesy of The Advertiser, Detroit

#### Printed advertising makes possible a new personality to sell railroad travel

on the name and story on the outside wrapper to impress the purchaser. When the wrapper is removed, the name is gone, and the varied uses of the article are gone with it. The Seminole company puts out a line of toilet paper in rolls; it is quite a superior paper, the user finds. When his roll is used up, he would like to buy another just like it, but the name is gone. He, of course, may not remember the name of so mundane a thing as toilet paper, and thus the maker may lose a sale he should have.

The unique idea was sold to the Seminole people of inserting a bit of promotion somewhere near the end of the roll. It is a simple slip of paper with the name "Seminole" and a message printed on it. The sale of commodities like toilet paper runs into the millions of units; consequently, these enclosures run into the millions, too; a nice order for the printer.

This particular bit of promotion had still another slant to it: The message on the enclosure offered prizes of a dollar for suggestions for new uses. This plan proved successful also from the printer's standpoint, for three form letters are sent to those submitting ideas.

A particularly clever stunt was sold to one of our large tobacco companies a short time ago. It is a small piece of blue blotting paper with a message from the manufacturer to the smoker printed on it, and die-cut to fit inside of the hinged lid of the fifteen-cent can of tobacco.

The utility side of this bit of advertising is that, after the seals are broken and the can has been opened up several times, the tobacco becomes dry—undesirable from the viewpoint of a smoker. He is asked to dip the bit of blotter into water, to replace it in the lid of the can, and then close the lid. Result: the tobacco is always good.

The enormous sales of popular brands of tobacco in fifteen-cent cans indicate what this idea means to the printer. The unit is small in size, but the aggregate in volume is great.

Our friends of the West and Middle West are thoroughly familiar with Idaho potatoes—folks in the East are only just

The Inland Printer for March, 1935



Cover and a page of baby book issued by wholesale baby-clothes house and sold to mothers by retailers. Described in these pages, it too sells by putting service to customers before all else



URING recent years doctors have found out many things about dressing of babies. They have learned that plain, simple clothing is infinitely better than the frills and ruffles of a generation ago. Today they insist that health and comfort, rather than fashion, be the first thought in dressing the baby.

Grandma—God bless her!—may not approve of all the garments and strange methods. But doctors, nurses and infant workers approve of them. It may be hard for you to get the advice of your own mother or dear friends but the health and happiness of your baby are much more important than whims of friends and relatives. Clothes are made for babies—clothes for babies. So even though grandmothers may not see you may be sure that baby would, if he could, express appreciation of your care in dressing him for health and comfort.

Babies are particularly sensitive to heat and cold. Until birth develop in a constant, unvarying body-temperature. Their clothing, therefore, must afford protection against temperature changes and insure comfort at all times.

Clothing should be loose in texture according to the season. All clothing should hang from the shoulders and not from the waist. The articles next to the skin should be soft and not on the least irritating. Made of fine wool with enough cotton to prevent shrinking is desirable.

According to Dr. S. J. Crumrine, formerly of the Kansas State Board of Health, now of the American Child Health Association.

Dr. Herman N. Bundesen, Commissioner of Health in Chicago, adds: "Baby clothing should be fastened with tape or woven that it will not curl, slip or shrink, rather than with pins or buttons, to prevent scratching and pricking." He also points out that a minimum number of garments are all that need be bought for the first three months because babies so quickly outgrow them.



Page Seven





Lawrence P. Fisher  
PRESIDENT  
CADILLAC MOTOR CAR COMPANY

## Prologue

"The Cadillac Company, in operating such a special series for radio, desires to give American motorists complete control, as a part with the most famous automobile of this country and Europe. Only the best complete series will be placed in these programs. The commercial value will be based on the world's greatest companies, and other, whose complete or complete equipment from the largest manufacturers, will be included in the standard part of the program. This series will make it possible for radio listeners throughout the country to hear complete and entire who have different opinions only in the largest radio. Many of these series have been before placed especially by the radio audience."

LAWRENCE P. FISHER

A little less than a year ago, the Cadillac Motor Car Company issued a long and complete radio series. A long series was selected to be shown at hand. Nineteen thirty-four radio cars were in the making, one model which the company felt supported all radio advertisements of their designs and equipment. Not only were there new lines, style and mechanical refinements of design but also price reductions of value.

The new advertisement of these changes was found to mean interest. This time, however, the company felt that it had to create more than the usual interest in its efforts. A radio market had unfolded and its value could be for some new, dynamic change of presentation through which to stimulate and promote the new Cadillac and its value.

Radio was presented for consideration by the company. It was the first time it had been considered but it was the first time that such an effort as the Cadillac Company had been presented. Here was a series of radio programs of suitable program.

time—the first time in the world intelligently prepared by a complete and more especially selected for radio. These were complete and high radio series which were broadcast throughout the world. They were part of a series of great interest. A long background of value of it as well as the advertisement, which Cadillac wanted to make for the American public.

These programs could indicate the great value of the series and more than they can give an exact statement of the commercial achievement of the advertising message which was so difficult to include during the recent intervention. They in other words, in such a radio series which was broadcast in the radio series may be measured.

The Cadillac Motor Car Company did not expect these radio series to be in radio programs on the radio. It was the first time that such an effort as the Cadillac Company had been presented. Here was a series of radio programs of suitable program.

## Radio merchandises a program with printed advertising, done in de luxe fashion

coming to know them. Idahoes seem to them quite expensive compared to potatoes from Maine and elsewhere. Now, when a thing seems costly, it is good business to justify the cost by glorifying the article. Idaho potatoes are being glorified—individually wrapped, and packed in cartons.

Both the wrappers and the cartons are artistically printed and furnish greatly needed information to the housewife and to the chef on how to cook, and how *not* to cook, these aristocrats of the potato world. This is really constructive advertising, and from the graphic arts angle means considerable new business, wrappers and cartons.

There are many opportunities for the wide-awake printer to do valuable service for manufacturers who find difficulty in getting into a close-enough contact with purchasers of their goods, or with those who contemplate buying, and with the sales people whose business it is to make the actual contacts with these buyers.

The maker needs help at the point of sale. Dealers, retailers, and the sales people at the counters only too often display lack of information about the goods they are showing. The prospective customer, on the threshold of a purchase, craves facts; wants to be sure he or she is spending money wisely and to the best advantage. The only person who can give the facts is the maker, and he may be a hundred or a thousand miles away. And so the

prospect hesitates, wonders, and oft-times finally makes a decision on a throw of mental dice. Only too often the good is passed up for the ordinary or the common.

At this perilous juncture; at this point where the decision is in the balance, there is a great opportunity for the printer to materially aid the manufacturer by supplying, as nearly as paper, ink, and pictures

other times within easy access and in plain view of the buyer at the counter.

The point of sale is not always at the counter nor in the store, but in the home or in the office where several members of the domestic or the official family discuss things. One person holds one opinion, another is equally positive that the speaker has the wrong slant, or that his facts are not



## Do Your FEET HURT?



LET US DEMONSTRATE NEW METHODS OF RELIEF

Not only  
sufferers  
with, removed

## USEFUL REFERENCE CHARTS

A Chart that Gives Delightful Harmonies for Furniture		A Chart of the Best Colors to Use in Each Room		
When you are choosing the color of the furniture, select the color of the walls.	Then use one of the following for the furniture.	Furniture	Walls	Ceilings
Blue	Blue, Blue-Pink, Old Ivory	Blue, Blue-Pink, Old Ivory	Blue, Blue-Pink, Old Ivory	Blue, Blue-Pink, Old Ivory
Green	Green, Old Ivory, Blue-Pink, Old Ivory	Green, Old Ivory, Blue-Pink, Old Ivory	Green, Old Ivory, Blue-Pink, Old Ivory	Green, Old Ivory, Blue-Pink, Old Ivory
Orange	Orange, Old Ivory, Blue-Pink, Old Ivory	Orange, Old Ivory, Blue-Pink, Old Ivory	Orange, Old Ivory, Blue-Pink, Old Ivory	Orange, Old Ivory, Blue-Pink, Old Ivory
Yellow	Yellow, Old Ivory, Blue-Pink, Old Ivory	Yellow, Old Ivory, Blue-Pink, Old Ivory	Yellow, Old Ivory, Blue-Pink, Old Ivory	Yellow, Old Ivory, Blue-Pink, Old Ivory
White	White, Old Ivory, Blue-Pink, Old Ivory	White, Old Ivory, Blue-Pink, Old Ivory	White, Old Ivory, Blue-Pink, Old Ivory	White, Old Ivory, Blue-Pink, Old Ivory
Black	Black, Old Ivory, Blue-Pink, Old Ivory	Black, Old Ivory, Blue-Pink, Old Ivory	Black, Old Ivory, Blue-Pink, Old Ivory	Black, Old Ivory, Blue-Pink, Old Ivory
Grey	Grey, Old Ivory, Blue-Pink, Old Ivory	Grey, Old Ivory, Blue-Pink, Old Ivory	Grey, Old Ivory, Blue-Pink, Old Ivory	Grey, Old Ivory, Blue-Pink, Old Ivory
Red	Red, Old Ivory, Blue-Pink, Old Ivory	Red, Old Ivory, Blue-Pink, Old Ivory	Red, Old Ivory, Blue-Pink, Old Ivory	Red, Old Ivory, Blue-Pink, Old Ivory
Pink	Pink, Old Ivory, Blue-Pink, Old Ivory	Pink, Old Ivory, Blue-Pink, Old Ivory	Pink, Old Ivory, Blue-Pink, Old Ivory	Pink, Old Ivory, Blue-Pink, Old Ivory
Brown	Brown, Old Ivory, Blue-Pink, Old Ivory	Brown, Old Ivory, Blue-Pink, Old Ivory	Brown, Old Ivory, Blue-Pink, Old Ivory	Brown, Old Ivory, Blue-Pink, Old Ivory
Gold	Gold, Old Ivory, Blue-Pink, Old Ivory	Gold, Old Ivory, Blue-Pink, Old Ivory	Gold, Old Ivory, Blue-Pink, Old Ivory	Gold, Old Ivory, Blue-Pink, Old Ivory
Silver	Silver, Old Ivory, Blue-Pink, Old Ivory	Silver, Old Ivory, Blue-Pink, Old Ivory	Silver, Old Ivory, Blue-Pink, Old Ivory	Silver, Old Ivory, Blue-Pink, Old Ivory



Above, cover and page from paint wholesaler's brochure designed to educate public on how to use paint to best advantage, rather than just to sell paint. A task no other medium could do as well! Left, cover of fine folder on foot health that sells by suggestion



sound. We have heard such arguments, been mixed up in them many a time, when the purchase has gone by the board because no one had the necessary facts to clinch decision.

At that point of sale the manufacturer needs the help of the graphic arts. He cannot be there himself to settle the argument and to prove his case, though his direct-by-mail advertising can be.

There are hundreds of ways in which help is needed at the point of sale, and where only the product of the printer can provide the help. Let me drop one hot shot right here: Many a brilliant idea born in the mind of a salesman or a sales manager has been allowed to die a-borning through casual indifference and painful lack of decision on the part of the owner or general manager.

So, today it is more than ever desirable that there be a close tie-up among maker, dealer, and user of many products. A satisfied customer is perhaps the best advertisement a manufacturer or a dealer can have. Why not continue organized sales effort to its logical goal, *keeping the customer sold?*

On sales of quality goods, for instance, wool blankets, rugs, household equipment—hundreds of things fall naturally into this class—why not inaugurate suitable follow-through procedures which would keep the customer sold and more surely protect the reputation of the house by seeing to it that its goods are thoroughly understood, that the users know how to take care of them and how to get the greatest service out of them?

It is to the interest of maker and dealer alike to keep the customer sold, to make of him or her a natural advertiser. Then why not arrange with the dealer to keep track of every sale of such merchandise; the customer's name and address and the date of purchase; these data to be sent immediately to the manufacturer. Why shouldn't the maker, on the same day he receives the information, send to the purchaser a form letter of appreciation and a booklet of helpful suggestions on the use and care of the article purchased?

Kenwood Mills, producer of Kenwood blankets, has just issued, as a part of its cold-weather campaign, a beautiful booklet entitled: "Your Blankets, Their Selection and Care." It covers nine tests which a prospective buyer should apply, in order that she may be sure of getting the quality she craves; and it also instructs housewives

## the Lens is mightier than the Lexicon

**S**OFAR as we know, nobody has ever yet found adequate words to describe the smell of bubbling coffee and frying bacon, or the taste of a melon, or the warm, wondrous fragrance of spring larks just out of the corn.

Sometimes there's a great unbridged gap between the printed word and the senses of taste and smell.

But not so with pictures. A good picture will create an appetite, what it is to the point where it becomes unendurable, and finally drive its victim into a store to buy. It's a simple fact that pictures tell where words can't.

The direct-color photographs in this booklet were made in our studios; the color-*action* photographs with a newly perfected color camera—a camera so fast that it can photograph live models or passing liquids! in full action.

Such pictures, adding the human appeal of unposed action to the realism of color, are extra high-powered sales mixers. Particularly for any product whose sales appeal is in the senses of taste, smell or sight.

We can create such color-action photographs for you—and make the engravings to reproduce them faithfully either on our own presses or in the hands of a magazine or some other printer.

THE LAKESIDE PRESS

R. R. Donnelley & Sons Company 380 East 22nd St., Chicago • Eastern Sales Office—306 East 45th St., New York

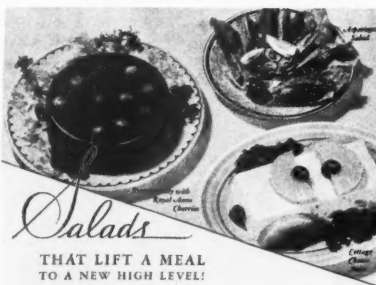


A direct-color action photograph. Is there any need to say much of anything about the looks, the smell, or the taste of the cupcakes?

## The dramatic realism of direct-color photography is being emphasized to the utmost

how to use, how to clean, and how to care for blankets. Anyone who has seen some apparently luxurious blankets after their first baptism will agree that the book is most timely.

Another thing occurs; it is assumed that the dealer is grateful for the order; that he hopes the customer is pleased with the purchase and that he or she will come and buy again. Perhaps, if he were waiting on the customer himself, he might have expressed these sentiments, but he wasn't, and his clerks didn't. Furthermore, he has several items in his store that he would like to call to customers' attention.



Salads THAT LIFT A MEAL TO A NEW LEVEL!

Some of these new salads are hearty enough to serve as the main dish of a luncheon or supper. Others are light enough to lend luster to a square meal without making its eaters hurt. All of them, with Richelieu ingredients, are easy to make, easy to look at, and easy to eat!

**\* Tomato Jelly with Royal Anne Cherries**  
To serve 4, use half quantities.  
1 lb. 10 oz. Richelieu 1/2 cup Richelieu Jelly  
White Royal Anne 2 cups Richelieu Fruit  
Cherries  
To make: Boil jelly and fruit together in a heavy saucepan over medium heat until jelly is thick and fruit is tender. Add white wine and sugar. Boil 5 minutes. Pour into a glass dish and serve with cream.

**\* Asparagus Salad with Celery Dressing**  
Arrange 4 to 6 asparagus spears attractively on a small plate. Boil in salted water 8 minutes. Drain. Cut into 1-inch pieces. Mix with 1/2 cup Richelieu Celery Dressing. Serve with 1/2 cup Richelieu Celery Dressing.

**\* Cottage Cheese Salad**  
To serve 4, use half quantities.  
2 cups cottage cheese  
1 cup Richelieu Asparagus  
1/2 cup Richelieu Celery Dressing  
1/2 cup Richelieu Fruit  
1/2 cup Richelieu Jelly  
1/2 cup Richelieu Fruit  
To make: Mix all ingredients together in a heavy saucepan over medium heat until jelly is thick and fruit is tender. Add white wine and sugar. Boil 5 minutes. Pour into a glass dish and serve with cream.

Then why not express his appreciation and do the desired bit of advertising at one and the same time by a neatly printed card, slip, or folder, and enclose it with each order? The copy and style of this bit of good will and promotion should and can be changed every week. Here again is business for the printer. For some time we have had package inserts. It is only one step further to "order inserts," and the appeal is more personal.

Perhaps the most difficult things to sell are those things which are hidden, oft-times of vital importance, but which receive little thought from the purchaser of apparatus or machinery because they are out of sight. A valuable part or attachment is put into the performance and life of the machine. Some use it, and others use a poor substitute. But it is out of sight; its importance is ignored; it is wholly neglected by the buyer, it has not been properly advertised; buyers have not been made conscious of it.

In this unseen-utility field lies a great opportunity for the genius of the printer and for thought and action. Timken bearings are a fair example. Timken realized the handicaps besetting a good thing when covered up, and so it has, by plentiful and judicious advertising, lifted the cover and played the searchlight of facts upon its specialty until the name Timken and the importance of Timken bearings means something to a man buying a machine for hard work and the long haul.

Make full use of the new postal regulation governing the delivery of direct-mail matter. There was quite a stir when the Post Office Department made possible a

Wholesale grocer's gravure recipe book that helps keep consumer sold. Diagonal of layout is carried out on facing page

The Inland Printer for March, 1935

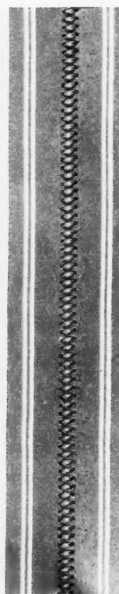
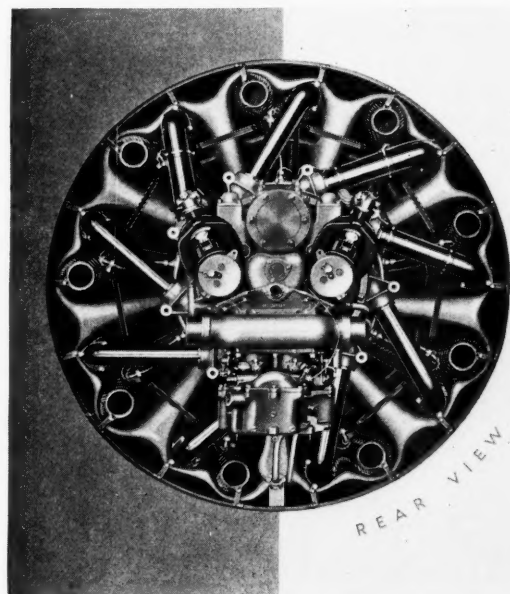
much wider use of direct-mail matter as a national business stimulator. Under this new privilege, the Post Office Department will accept for delivery almost any advertising matter addressed to the "Patron" or to the "Householder." No name; no particular street and number; merely Householder, Patron, Occupant, Route Number —, together with the name of the post office and the state; or when the pieces are mailed in the town in which they are to be delivered, the word "Local" is sufficient. The postman makes the delivery in

lic, and to emphasize claims as recreational, health, and commercial centers.

Some localities are more than a little concerned about the general exodus to a few well advertised spots, and hope by means of suitable graphic advertising to share the enormous amounts spent by tourists, by those in search of health, and to a lesser degree by those interested in industrial localities. By way of proof of this tendency, let us mention that the State of Washington has decided to advertise its "natural economic attractions," and, so as

from the specious arguments of the crack-brained orators and the dangerous literature which they circulate. These subjects must be treated in almost primitive fashion, for, sad to admit, the average citizen is capable of grasping the meaning of only the most lucid arguments and of the simplest language.

Our boards of education, too, would be doing a great national service by putting books of this character into the public schools, both grammar and high, and making their reading and study a part of the



## AN ENGINEERING ACHIEVEMENT

- Since 1929, when the Pratt & Whitney Aircraft Company introduced its first production engine, the Wasp, has been outstanding in every branch of aviation activity. It has completed many of the most dependable service in military and commercial aviation throughout the world and is credited with numerous reliable achievements in the field of engine flight.
- The history of the development of this power unit by Pratt & Whitney epitomizes the progress made in the perfection of all modern engine construction. An ever increasing demand for greater horsepower with the same unit weight has challenged the ingenuity of engine designers, and it is with unflinching pride that Pratt & Whitney can acknowledge the success with which her engineers have been able to meet this challenge. Design adjustments of practically every major engine part have been necessary to meet exacting requirements and to enable the Wasp to maintain its enviable reputation.

- And now the Series H Wasp, embodying every new feature created by these same engineers, is being offered to the aeronautical industry as the latest Pratt & Whitney half-ton built. With its horsepower more than doubled over that produced by the first Wasp and with its specific weight reduced to an absolute minimum, the H Wasp will carry on the tradition of its older brother in supplying dependable power and reliable service.
- All characteristic Pratt & Whitney engine features are of course the basis of the H Wasp design, but many improvements and innovations which are not detailed herein at length and which include such basic valve lubricating details without exception, the most complete radial air-cooled power plant now available. Through hundreds of hours of rigid development testing the new engine has demonstrated its capacity to do what Pratt & Whitney's engineers by the factory's design for greater performance and greater efficiency.

Dramatized printing, in silver and black on white, creates new markets for an airplane-motor builder

the districts indicated as far as the pieces will go. There are big possibilities in this new regulation for certain kinds of advertising matter. Get the facts from the Post Office Bulletin (October, 1934, I think) in your local post office, and capitalize on the opportunity. Your local postmaster may be able to offer suggestions.

All printers' sales organizations should watch for new things, new brands that are under consideration, and recent designs, labels, and so on, that are up for discussion. Men on the firing line can go even a step farther by giving careful thought to the designs, labels, and advertising matter which they feel are not as effective as they might be, and then suggest and encourage more effective material to the manufacturers and their marketing departments.

Still another field for printed matter looms. It has in it some interesting and attractive features for the printer with an art department and some imagination. I refer to encouraging tendencies on the part of some of our states and geographical localities to bring outstanding features and natural beauties before the traveling pub-

lic, and to emphasize claims as recreational, health, and commercial centers.

Under the auspices of this federation, a comprehensive program of state development will be carried out. Roy A. Matson, president of the Yakima Chamber of Commerce, is president of this organization; F. O. Hagie, of the same chamber, is secretary, and J. M. McClelland, of Lonview, is chairman of the advertising conference.

A similar movement is under way to sell New England to the rest of the country, and this movement is sponsored by the well established New England Council.

In the book field, which has been none too good of late (and there are several sufficient reasons for that), I see possibilities in the production of books on political, economic, and sociological subjects, so simply and intelligently written that the ordinary man and woman may read and understand them easily.

During these times, when our country is being bombarded by "isms," it is of paramount importance that the thought of the average person, citizen and alien alike, be guided along safe and sane lines, away

curriculum. It is much easier to teach the young, plastic mind than to unlearn those oldsters whose minds have already been filled with a conglomeration of dangerous half-truths and misinformation.

I wonder how many of us, in these days, when discussions are loud on gold and silver parities and the relationships of money to goods and goods to money, find ourselves in deep water when we happen to be in a group of people who either think they know, or who are seeking to know, what it is all about. A book—and it need not be a voluminous one—must be written on the subject by one who not only has a complete grasp of the subject, but who can present it to Mr. and Mrs. Average Citizen in so simple a manner that they, too, can understand it. And another thing: the price must be low enough to attract a large number of buyers.

The housing and home-renovating programs of the Government afford quite an interesting field in which to gather a sizable crop of graphic arts business. Into the scope of these programs come the makers of and the dealers in all kinds of material

and service for the home owner, but to bring the goods, the maker, the dealer, and the financier together calls for quite a bit of constructive information, which can be effectively given through advertising literature which the graphic arts is well able to make. Its conception and presentation to the interested parties calls for careful study and preparation.

The government and local agents have explained the schemes over the air, but the idea is so new, and the words of the speak-

## Pacemaker Sets Pace

The shining current example of the kind of printed advertising referred to in the article by Walter J. Phillips is the new Bauer & Black catalog. It should be an inspiration and a thought-provoker for all printing salesmen.

Strictly a trade proposition, not even available to the lay public, the book has the workday problem of setting before the druggists of North America the products

Top, right-hand corner is rounded off in keeping with the modern spirit of the whole. The covers are laminated with cellulose tissue, which gives even more gloss and sparkle than varnish, and the book is spiral bound.

Photomontage on the inside front cover glorifies the druggist, showing one mixing a prescription while surrounding scenes show his customers using his wares. Each text page has a large photo bled at top and outside, with green panel below framing



### BAUER AND BLACK ADHESIVE PLASTER

Three qualities are fundamental in good adhesive. They are tack, adhesion, and absence of creep. To secure these required qualities, a perfect blending of selected pure materials and a rigid control of manufacturing processes are necessary.

Constant research into materials and methods have enabled Bauer & Black to produce a plaster which meets these requirements.

Bauer & Black Adhesive is available in following:

**SPOOLS WITH THE LARGE CORES FOR EASY UNROLLING.**

1/2 inch x 2 1/2 yards 1/2 inch x 5 yards 1/2 inch x 10 yards

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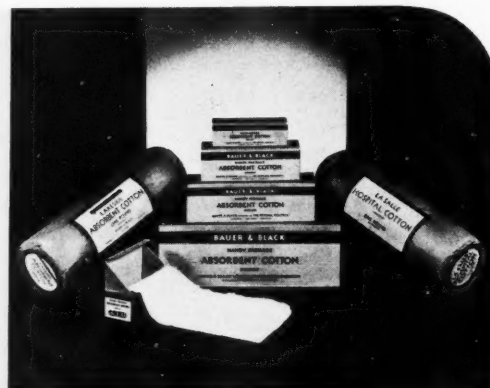
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### BAUER AND BLACK ABSORBENT COTTON

The manufacture of fine absorbent cotton is much too complicated for description here, and no such description is necessary. Judge the quality for yourself. Compare Bauer & Black Absorbent Cotton with any other brand by any recognized test—the water test for absorbency—the color test for purity—the light test for freedom from seeds and foreign matter. Such a comparison will demonstrate the excellence of the Bauer & Black product.

#### HANDY PACKAGE ABSORBENT COTTON

May be unrolled without removing from carton. Sterilized—sealed in cartons of convenient sizes:

1 pound 1/2 pound 1 ounce

1/2 pound 2 ounces 1/2 ounce

1/2 pound 2 ounces 1/2 ounce

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1/2 pound 2 ounces 1/2 ounce

1/2 pound 2 ounces 1/2 ounce

As swiftly paced as its name implies, this fine industrial catalog is a joy to behold

ers come so fast, that only a few can grasp the meaning. People need to *read* of these opportunities presented to them slowly, so that they may not only understand them, but learn what they have to do, where they must go, in order to enjoy the benefits offered. Surely, the makers of the materials which enter into the building and repairing work, acting in cooperation with their dealers, are the logical people to present the information in printed form, together with their own appeal for the business, and this is where the graphic arts enters the picture. Some work along this line has been undertaken, but it has been sporadic. It can be profitable to all.

With so many possibilities before the printing industry to be of real constructive value to its customers and prospects, there remains less and less need for discouraging, perfunctory sales calls, accompanied by the trite, worn-out old slogan: "Can I sell you any printing today?"

available from the famous manufacturing company. Only the new volume does not look like a catalog, nor is it called one. Instead, it carries the swift-tempo name, "The Pacemaker."

The idea behind this attractive selling medium is that the word catalog suggests putting the volume on a shelf until something is needed, when it may be thumbed through among a lot of others. "The Pacemaker" is far from being a shelf book; rather, it is designed as a desk or counter book, intended to attract the druggist's eye each time he has a moment to spare.

While some advertisers wonder why a catchy line does not do a complete selling job, Bauer & Black did not stop with the name. The entire spirit of the book is in keeping with the title. First of all, the front-cover illustration portrays a streamlined train speeding across a great bridge. Printed in black and green, use of reverse type adds white, giving a three-color effect.

a line sketch in black. Display and text matter is set almost entirely in the square-serif letters of various weights.

Margins are as distinctive as the rest of the scheme, type being somewhat closer to binding edge than not; the entirety giving an effect of off-center balance which is as pleasing as it is modern.

There can be no question that the book will do a selling job beyond anything that could be expected from an ordinary catalog. The work of The Twentieth Century Press, Chicago, it is a shining example of how industrial catalogs may be dressed up, dramatized to do a sales-promotional job in keeping with the tempo of the times.

It is an excellent example of adapting the advances in the printer's art to putting an ordinary order on a more costly and more profitable basis, and making it *pay the user*. If there is a moral, it is that offering the cheapest piece only rarely will be doing the best you can for the buyer.

The Inland Printer for March, 1935



# The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

## Cut-Line Rules Are Desired

Suppose a couple of cuts are used on the same page, and one has a short cut-line, the other a long one: how should the lines be placed?—*Connecticut*.

If they are placed side by side, it is also desirable, if possible, to have both cut-lines either short or long, not one short and one long. If, however, the lines do differ in length, the short one should be centered and the long one paragraphed. If the cuts are run vertically down the page, and each has its own cut-line under it, follow this same style. But if the cut-lines are collected after the series of cuts, paragraph them all, letting the short ones follow the style necessary for the long ones, so there will be uniformity and not patchwork.

## Quotes Simplify Reading

Please tell me any good reason for the common practice of using begin-quotes on each paragraph of a long quotation? I can't see any earthly reason why quotes at the start and finish are not enough.—*Louisiana*.

It's the custom, and a mighty sensible one, to use the quote-marks at the beginning of each paragraph. On a quote of say two short paragraphs, the two-mark style (at start and finish only) might work, but on longer quotations it is not good. The marks are used only to identify the quoted matter as such, and if there is to be any identification at all, it should be a complete identification. On a quotation of several paragraphs, omission of the quote-marks is apt to throw the reader back to acceptance of the successive paragraphs as part of the original text. Then the close-quote comes as a shock, and he has to readjust his mind. Accept discipline, and avoid all mix-ups that may annoy readers.

## Word Used Correctly

I am not a proofreader or linotype operator, but as an editorial writer I come in contact with the shop, and I read your department in *THE INLAND PRINTER* whenever possible. So I come to you with this: I wrote: "Powers ordinarily vesting in parliament are now conferred upon . . ." My chief challenged the word "vesting." I was not able to produce authority to support my use of the word, but I certainly think it was correct. Was it?—*Rhode Island*.

Your use of the word seems to me as entirely correct. The dictionary gives "vest"

as either transitive or intransitive, with this example of the latter use: "Upon the death of the ancestor, the estate, or the right to the estate, vests in the heir at law." The transitive use may be illustrated with this: "A constitution vests a court with power to try cases." When the power vests in a named agency, it certainly can be spoken of as vesting in that agency. Your chief knew too much that wasn't so.

## Patches in Plate Require Care

What are the proofroom's function and also responsibility when corrections are ordered in plates?—*Virginia*.

The same as in every other phase of the work of the printshop: to see that the final product is correct. When any plates are patched, special care must be taken, to thus avoid necessity of repatching, which further weakens the plate. If a single letter is to be corrected, the task is comparatively simple—just saw out the old one and solder the new one in. The proofreader's task is to see that the patching does not show on the page, and, of course, that the correct letter goes in.

If whole lines or paragraphs are to be patched in, the proofreader must be sure that his scrutiny takes in the entire area of replacement; that correct type is used, and spacing to match that of the first setting. Special care must be taken that the new matter shall introduce no inconsistencies of style but conform with the original.

## Hyphens in Quoted Matter

Which is worse—to have four lines end with hyphens, successively, in quoted matter, or to change the wording so as to get rid of one of the hyphens?—*Florida*.

The words "in quoted matter" are very important. It is much better to accept a run of four or even more hyphens in succession at the ends of lines than to make any changes in what is presented as an exact quotation. The small typographical blemish is not going to wreck the business or belittle the printer's reputation. Editing a direct quotation is always risky, even when the changes are seemingly harmless.

## Criss-Cross Marking Is Bad

Does modern linotype composition afford an excuse for running lines out from the type to any old place in the margin where the reader wants to place his marks?—*Michigan*.

I don't think so. Running the marks straight out from the line under correction may have been more necessary in the old days, but nothing can alter the fact that a type-corrector having to follow the lines through a criss-cross network up and down the proof is up against a tough proposition, and in danger of making new errors.

## Division of "Wherever" Puzzles

I am puzzled as to how to divide "wherever." If you break the word after the first "r," it looks mighty funny. "Wher" isn't anything at all. Would it be proper to make it "where-ever"?—*Virginia*.

"Wherever" is, of course, nothing but "where ever," with one "e" lost in the squeeze-up of the two component parts. The compounding has got past the hyphen stage to the solid form. "Whereever" is impossible; it would break up into "wheree-ver," with two "e"s making a long-"e" sound. In dividing, it is necessary to forget the history and composition of the word, and take it just as it is ordinarily written, and entered in the dictionary, which makes inescapable the division after the first "r": "wher-ever."

The hyphen at the end of the line serves notice that the rest of the word appears at the start of the next line. This is just one more of those things that we have to accept as they come. There is absolutely nothing to be gained by "stewing" over them.

## A COPY SUGGESTION

### First Impressions

of your goods or service are usually obtained from your printed advertising. . . . Are you paying enough attention to *your* printed advertising?



Blotter copy issued by The Berkeley Press, Boston, in pale green and black



## Sentence Within Another Is Poor

I am not a proofreader, nor do I work in the printshop. In fact, I am just one of those lost-soul colyumists that everybody loves to kick around, hither and yon. But perhaps you will let me in with a question, poor, but mine own, and to me of much interest. I wrote:

One who asks, "What is money, anyway," would be quick to kick if short-changed.

But a little shrimp of a know-it-all editor insisted on a question-mark after "anyway," ordering it thus:

One who asks, "What is money, anyway?" would be quick to kick if short-changed.

Please, kind sir, which of us would you rather take a cup o' kindness with, him or me?—*Ohio*.

I might compromise by down-the-hatch-ing with the columnist and mud-in-your-eye with the editor person. Both, no doubt, are fine fellows. But, as to the problem in punctuation, I am whole-heartedly with the column-writer. I do not like sentence-punctuation of an "interior" sort; that is, marking off one sentence within another. The comma after "anyway," to my thinking, is far and away better than the query-mark as used here.

The comma is an interior punctuation, and its substitution for the question-mark would leave no reader in doubt as to the run of the thought and the relation of the sentence-parts one to another. Would that editor like this, I wonder:

One who asks, "What is money, anyway?," would be quick to kick if short-changed.

If you want to be austere, painfully logical, why not use both question-mark and comma?

## Punctuation With Close-Quote

Please comment on the enclosed clipping in your usual brilliant way.—*Texas*.

The item was a long way from home when it was clipped; it is from the *New York Sun*, a letter to the What-Do-You-Think editor. The writer tells about having worked for a Wall Street firm. He had some sheets to copy. Noticing that period and comma were placed outside the close-quotes wherever the combination occurred, and being accustomed to the reverse of that arrangement, he queried it, and was told "Either way is correct."

Usage varies; some like it one way, some the other. My own preference is to keep the comma and the period inside the close-quotes, as a matter of typographical symmetry, and place the larger marks inside or out, according to the logic of the sentence.

The person who wrote to the *Sun* went on to say he is now employed as a proof-reader by a lithograph concern. This firm keeps the comma and period outside the close-quote. Again the new proofreader is puzzled. His employers say he finds fault with their work. However, he wants to be told whether he is right or wrong. He says he was a stenographer for ten years, had a



## Hell-Box Harry Says—

By HAROLD M. BONE

When an intricate order of embossed printing is packed and on its way, it's a relief to the boss printer.

A certain stoneman handled so many *dead forms* he began to feel like an *undertaker*.

When poorly planned, advertising campaigns may start off with a *bang* and then *explode* into thin air.

You must have a *punch* in your *sales policy* as well as your *bindery* if you expect to get the business.

To be efficient, an electrotypist must be familiar with the old *shell game*.

*White elephants* in a printshop's equipment help to attract the *wolf* to the proprietor's door.

A printer made so much *profit* on one pamphlet that even the paragraphs were *flush* for weeks.

To be useful, type must always be *sticking its face* in other people's business.

One exasperated foreman is thinking of using *furniture* to fill out the *blank spaces* in the head of his apprentice.

*Some people like to watch the sun rise,*

*But many a compo vet*  
*Who wants his boy to follow his craft,*  
*Prefers to watch the son set.*

reputation for doing "perfect work"—and always kept the period and comma inside.

What our puzzled friend does not see is the difference between a stenographer's work and that of a proofreader in a commercial printshop. The employer of a stenographer, or customers, will probably not be critical of such matters as placement of points in relation to close-quotes, for they look for clean, accurate work, and seldom have a thought for matters of typographical style. But in the printshop it's another tale. The shop is—or should be—style-conscious, and, of course, it is the proofreader's place to see that style is followed, except where special instructions to follow customer's copy are given.

## R'arin' to Go Somewhere

Please explain to me the meaning of each of the following words: "rearing," "raring," "r'aring." Is there such a word as the second of these? Is the third form correct as is, with the apostrophe, and is it truly a contraction of Number 1? I am a compositor, and on one of my copies I found the sentence "We're raring to broadcast it."

I told the salesman handling the account that I would insert the apostrophe, as any other way would be wrong with that spelling, and asked him to mention it to the customer. After much heated argument, when the proof came back with the customer's desire that we do it the way we thought correct, the salesman called again and had the wording changed.

I have Roget's Thesaurus, and looked into the Standard and Crabbe's "Synonyms," but it just isn't in either!

I read your department most religiously. I really believe that when THE INLAND PRINTER describes itself as the leading business and technical journal of the world, it lives up to the words, in black and white—and color. Long may it flaunt the banner of progress before the host of followers of "the art preservative of all the arts."—*New York*.

To begin with, the word "rear" is used to mean the action of a horse getting up on its hind legs and pawing the air, in eagerness to go. "Rearing to go" is the idea. It is commonly used in more or less humorous text, and most frequently is written as if in farmer talk, "r'arin' to go." The form "raring" seems to me to be unsatisfactory, because it is neither the real word nor a proper indication of the colloquial use.

The sentence "We're raring to broadcast it" seems to me pretty poor copy. It is neither fish, flesh, nor fowl. It uses the expression in a sense different from that in which it is commonly employed, and it is not the original word nor an indicated contraction thereof. But I cannot quite see why, if satisfactory to the customer, it should have been brought into debate.

Speaking frankly, which is the only way to be helpful, though not a good way to try to become popular, I would say the compositor should have gone to some one in the editorial department with his suggestion. It seems to me taking it up with the salesman wasn't good strategy.

I think, once the matter had gone so far, the salesman showed good sense in having the wording changed. Once the doubt had been raised, the customer probably would have felt uneasy about it, no matter how his "raring" was finally used.

Of course I do not know the situation in the shop, and how such matters are customarily handled there. But it seems to me the compositor went looking for trouble.

If the customer had made a real error, it would have been genuine service to have saved him from it. But, after all, the customer is entitled to the final say in the work he buys—so long as it is not something that could impair the printer's standing.

The Inland Printer for March, 1935

## Book Binding Margins Cramped

My pet grievance is the horrible habit of reputable publishers of crowding text so close to the binding that in the body of the book there is no inner margin at all, and one has to apply force to bring text within the range of vision. This is absolutely inexcusable. Every printer is aware of the fact that the binding of a book of any size encroaches on the inner margin of the pages, and that therefore this margin should be wide enough to cover the contingency. It takes a lot of patience to read a book so clumsily put together as many of those that fall into my hands—and, as intimated above, it is not the backwoods publishers that offend especially in this particular.—*Texas*.

Unfortunately, the opinion of the proof-reader is not often asked on such matters. His opportunity to prevent such mistakes is limited. It might often be profitable for a publisher to consult a skilled proofreader, in checking up on plans for the makeup of a book. Proofreading would be more interesting, and the level of its productiveness and usefulness would be materially raised, if, instead of being confined to the dully mechanical points of a check-up on the type, the reader was to be asked to take some part in editorial phases of the work.

## Hyphen Would Have Helped

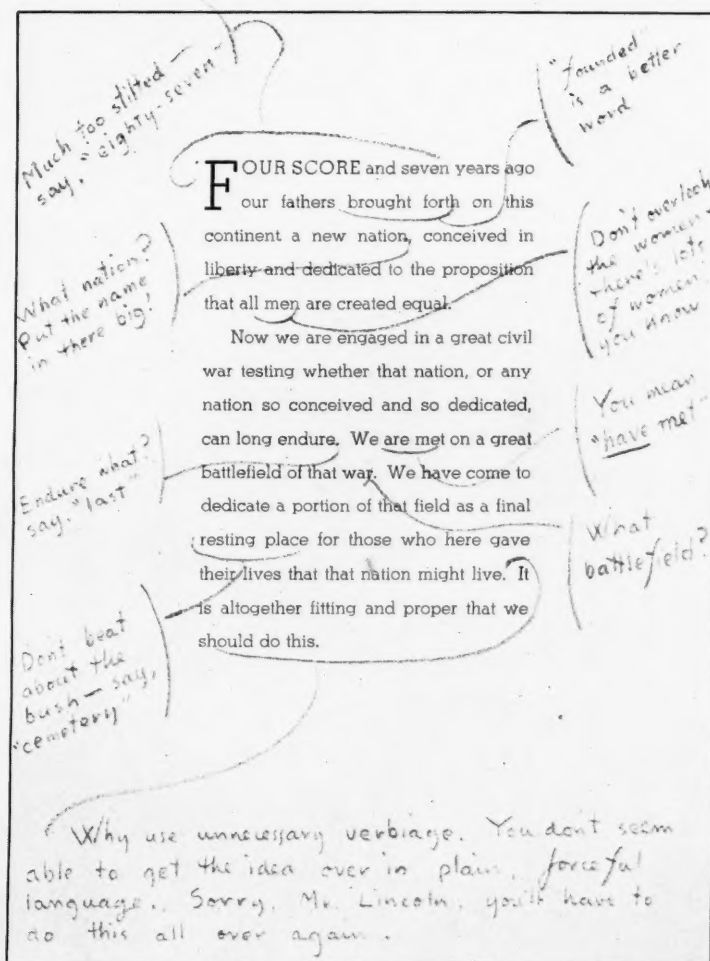
I have been much interested in your articles on compounding. You have not yet given us any regular system which we could follow in our work, but you have given us plenty of material on which to work in getting up office rules. Before I became acquainted with your department, I would have passed over the headline I have just seen, with the expression "Claim Check Paid," without a thought except that it wasn't entirely clear at first sight what was really meant. Now I perceive the fault, and know how to correct it.—*Oregon*.

No doubt, by inserting the hyphen in "Claim-Check Paid." Of course, the article over which this headline stood, clipping enclosed by the querist, shows not that some one claimed a check had been paid but that a claim check had been handed out. In order to have made the headline absolutely unmisunderstandable, it would have been necessary to make it say "Claim-Check Paid." (How do you like "unmisunderstandable"?)

## Strainj Dooinz!

I do not know how this stuff strikes you, but for the life of me I cannot see how they have made spelling any easier. If they want to know how to learn to spell, I would tell them to go to some such school as the one I went to from the time I was three until I was five—what we used to call an "Old Dame's School." Those who were fortunate enough to stay with her a few years knew how to spell or she knew the reason why.—*Illinois*.

This comes with a multigraphed bulletin of "New Speling." The bulletin is "publisht munthly." It promulgates "2 Sistemz of Speling," and, so far as I am concerned, anybody that wants them is welcome.



By courtesy of The Phoenix Flame of the Phoenix Metal Cap Company

» » » The Boss asks if I would care to comment on the copy of part of Lincoln's Gettysburg Address, with marginal annotations by an imaginary but painfully life-like editor. Indeed I would! This thing is a peach, a wow, a lallapaloosa.. Wish I could have written it myself. It is not a joke; it is a keen, biting satire on the things done by persons to whom mischievous fate has given power to edit the writings of others. Editors often improve copy; with deft touch, they cut, squeeze, or occasionally expand the writer's product, replacing weak words with stronger ones, or misfits with artistically appropriate expression. But sometimes they fail to appreciate the original at its true value, and then—*how* they butcher good text!

Lincoln's address was of strong prose in the spirit of poetry. It came to us from the heights of inspiration. It said what had to be said as straight as it could be said—but said it with a beauty found only in masterpieces of composition. The imaginary editor drags it down to the level of—not ditch-digger's, but at least ad-copy-writer's speech. He turned Pegasus into a plug.

Whoever wrote these notes thrust straight and hard at the heart of exalted mediocrity. With sly humor, he calls upon the writer to get the nation in there, BIG, and to woo the women's favor. He exposes his own ignorance, in changing intransitive "endure" to "last." "Endure what?"—this is a deadly jab at ignorance affecting airs of superiority. "We are met"—Oh, no, this won't do; make it "We have met." Throw away the silver, take the tin foil. Lincoln used the purest English; the imagined rewrite man doesn't even know fine English when he sees it. "Unnecessary verbiage": did ever a man so damn himself, condemning perfection?—E.N.T.



## Bowls Over "Can't Buy" Plea

Busy printer's sales methods stymie prospect's poverty claims; get orders by enthusiasm and confidence

By FRED MERISH

» » "THE OLD 'I can't afford it' objection has always been a bugbear to salesmen and, during these off-years, it has been more of an ear-sore than ever. Yet, many of these poverty pleas are as spurious as phoney diamonds and stage money," says Henry Charrier, of The Crescent Press, Belleville, New Jersey.

"The printing salesman who envisions only empty pocketbooks in his territory will usually accept the 'I can't afford it' objection as fact when it is largely fiction. Many 'I can't afford it' prospects have the money, but are afraid to spend it. The salesman who closes the most sales with such prospects takes a skeptical attitude toward this objection, and it is up to the executive printer to see that his salesmen maintain the right mental attitude toward 'I can't afford it.'"

"We have maintained our sales force and working force intact throughout these off-years. One main reason has been the lack of defeatism because of 'I can't afford it.' Our salesmen have been coached to steel themselves against this objection, not

to accept it at its face value, nor to let it cause a negative psychological effect on their minds.

"The result has been consistent sales and regular work for our pressmen. Even during the slow months, when other printers are laying off, we keep our men and presses running because our salesmen discount the 'I can't afford it' objection—like other printing salesmen, they have heard it plenty during the past few years."

However, hearing it is one thing and accepting it as fact in every case is another thing. Crescent found that, in seven out of ten cases, the "I can't afford it" objecter is using this objection as a barrier against the salesman. In four out of ten cases, it is found that this type prospect can be sold eventually if the salesman does not let "I can't afford it" lick him on the take-off.

Crescent finds that one effective way to overcome the "I can't afford it" objection is to take the prospect off of the defensive. When a prospect says he can't afford to buy printing, advertise via direct mail, or spend more for higher-grade work, its

salesmen go on explaining the advantages of high-grade printing and consistent direct mailings. They interpolate with "But, of course, since you can't afford it," and it is surprising how many of these prospects will then take the aggressive and insist that they can afford to buy, but think it wiser to curtail expenditures just now. The fact that the salesman seemingly discards his sales attack takes the prospect off the defensive and gives the salesman the right slant on the prospect's finances. From then on, he has an opportunity to build up desire and willingness to buy. The salesman no longer has the "no money" barrier to cross, which is of big assistance to him, because once he gets in his mind the idea that a prospect has no money, he can hardly be expected to make an effective sales presentation. Crescent found it of utmost importance in handling printing salesmen to make them maintain an attitude of skepticism toward "I can't afford it."

The "I can't afford it" objection sometimes manifests itself in another way. A prospect wants to buy printing, but wants it cheap. When encountering a price purchaser of this type, the salesmen have found it effective to ask, "If you take into consideration all the things you have purchased, which class of merchandise or service has given you best value for your money, the purchases made at bargain prices or those made at quality prices?" The average "I can't afford it" prospect usually will admit that he has received better value from the higher-priced purchases—and this admission is often the open sesame to the sale of quality printing.

On collections, "I can't afford it" also is heard, in which case a procedure similar to that on sales is used. Crescent takes the delinquent debtor off the defensive by substituting sympathetic understanding for collection pressure. It asks the delinquent, "How much can you afford to pay?" and "When can you afford to pay?" and finds that settlements can be effected better this way than by utilizing strong collection pressure or resorting to collections agencies, except in extreme cases.

★ ★

### First Printers' Strike

It was right after the revolutionary war, reports The Lund Press' *Topics in 10 Point*, when all printers in Philadelphia signed an agreement not to work for less than \$6.00 a week, while employers offered \$5.83. So, for seventeen cents a week, a dispute arose.

The signers agreed to support any of their brethren who lost their employment as a result of refusal to work for less than \$6.00 weekly. It seems that even in those days printers were among the best paid.

The Inland Printer for March, 1935



# Editorial

## New Lease of Life for NRA

PRESIDENT ROOSEVELT has asked Congress to extend NRA for another two years with certain modifications. These modifications are prompted by criticisms of its unworkable features by business men and dissatisfaction over labor provisions by organized labor, and by recent decisions on the constitutionality of certain passages by the Supreme Court.

Complaints that the act and the codes are ambiguous, conflicting, and complicated were bound to reach the President. He tells Congress they must be clarified, coordinated, and simplified in new legislation; that Government must establish standards of competition and of labor relations; that application of anti-trust laws, abolition of child labor, minimum wages, maximum hours, and protection of employees in collective bargaining must be retained; that "natural resource" industries require Government supervision in order to "eliminate waste, control output, and prevent ruinous price-cutting and inordinate profits."

He warns: Putting people in jail does not enforce laws; strangling fair competition will not prevent unfair competition; discrimination against and oppression of small enterprises will never win their cooperation.

With such generalizations of what ought to be, the President turns over to Congress the task of revamping the recovery act. The present law expires about ninety days hence. During that time, committees will conduct hearings; every interest, sinister and otherwise, will attempt to have injected in the new legislation its own particular notions. Much haste to make the "deadline" is apt again to give us a law under-considered and half-baked. Graphic arts leaders well may have had this in mind in the approach to and dealings with the national legislature.

The graphic arts industries are neither "natural resource" nor "monopolistic" industries, and have none of their problems. They have no "sweat shops" nor child labor abuses. Neither do they have occasion to fear anti-trust laws. But our code is complicated, complex, conflicting, and in spots ambiguous. The fair-practice and price-stabilization sections are not working satisfactorily and some other things are not workable.

We need a code which will do something for the printer, not one where the printer must do everything for it. After a year of code operation, it is hoped our industries' leaders have discerned all of these things, and will now bring to bear their experience and wisdom on the Congressional committees to secure such modification of the recovery act as will permit and promote a sane, sensible, simplified code, under which the graphic arts industries will be not so much controlled as *nourished* into a more prosperous condition.

Last month THE INLAND PRINTER editorialized on the situation in our industries and put it squarely up to "printing management to inform Congress of its problems and needs." The assignment still stands. The industry's code authorities and other organizations should go to the individual establishments now to learn the views of the industry as a guide.

## The Industries' Need for Research

THE SPLENDID WORK done for the lithographic industry by the Technical Foundation, established a number of years ago, serves to emphasize the need of such an institution for the typographic branch of the industries. Where there is as much intricacy and complexity as we have in the graphic arts industries, technical difficulties are bound to arise for which economy, customer service, and efficiency often demand quick solution.

An establishment's experience in craft knowledge is not able to meet these demands at all times. What a boon it would be if it could but turn to scientific laboratories and trained investigators for help in solving scientifically its technical problems.

In the light of the wonderful advances made in almost every industry through scientific investigation in laboratories and of the creation of entirely new industries, scientific research in the typographic branch of graphic arts becomes extremely important if it is to keep abreast and at the same time hold its own along with various processes now coming on as a result of such research. Leadership in the graphic arts which fails to see far enough ahead and refuses to admit that more can be done for typographic printing is no longer worthy. It should give way to those who have an "engineer's approach" to the problems arising by reason of the "new competition."

Since many individual establishments are not large enough to warrant setting up their own laboratories, they would necessarily have to tie up with one in existence elsewhere. The natural place for such an institution, if it is to be highly specialized and served by the best trained staff, is as an adjunct of the industry's trade association. If such is not practicable, because of the code limitations, then a quasi-association plan under private ownership and endowment might be effective.

No matter what plan of organization and financing might be followed, such a research institution is bound to serve the typographic printers of America and their customers with information and opinion based on scientific research.

## It Pays to Look Ahead

IN FEBRUARY appeared an article by DeWitt A. Patterson, chairman of the educational committee of the International Association of Printing House Craftsmen. He is general manager of the Rosenow Company, Chicago printing house.

His comments on the spread of offset and gravure into fields formerly exclusively letterpress should not be misread as complaints or knocks. Rosenow produces notable gravure work as well as letterpress.

His views are especially worthy of attention at this time in that they point to the importance—yes, even the necessity—of immediate action along the lines laid down in our leading article for January. That text stressed the importance of constant improvement in methods, but declared that even more vital is the development and expansion of markets for the products of improved methods and processes.



# Machine Composition

What is your particular problem? Queries are answered by mail if a stamped return envelope is enclosed

By E. M. Keating

## Spaceband Key Lever Slips Out

The operator makes complaint that, since the last time he had removed the spaceband box, he has had trouble with the key lever detaching from the slotted screw in the back-pawl lever. It appears to come out and go to the rear of the screw.

He did not mention the model of the machine, but from another statement in his letter it appears to be an old single-magazine machine. It is quite likely that the lever received a slight bend, perhaps when the spaceband box was removed or on being replaced. He should back his cams and get the spaceband-transfer lever and pawl out of the way, which will permit correcting the sprung key lever with a duckbill pliers.

First, free the left end of the key lever from the adjusting screw in the back-pawl lever and, with the end of a screwdriver and the duckbill pliers, the key lever can be deflected to its normal position. Several trials may be necessary.

Have seen mechanics take this method of remedying such trouble which, though smacking somewhat of blacksmithing, was effective: The adjusting screw, as is known, has a large head with a slot about a one-sixteenth-inch wide and one-quarter-inch deep. A three-cornered file was used to bevel the edges of the slot, and then the upper edge of the key lever was beveled so as to give its entering edge at the point of contact with the screw a lead so that, if the pawls should be slow in dropping and the key lever were to disconnect, it would be easier to find its place in the slot in the screw since its edges were beveled.

The part number is H-3221. It may be attached to the back of the assembler guide plate adjacent. This piece effectually prevents the disconnecting of the key lever from the adjusting screw from any cause.

## Vertical Faces of Top Rails Worn

Recently I have had a trouble in the distributor box when using six-point matrices. The trouble does not come up when I set ten-point. Thin matrices such as periods, commas, quotes, lower-case l's, and so on, give the trouble when two characters of the kind mentioned are used together. It appears that two lift between the box-bar pawl and the vertical top rails. How can I obtain relief from this trouble?

The trouble is probably due to wear on the vertical faces of the two top rails, which affects matrices that are approximately two-points thick. Remove the box

and examine the distance between the box bar point and the vertical faces of the top rails, having a thin space pushed into a contact with these faces. There should be room only for the thin space, which will measure .0277 inch thick.

Temporary relief may be obtained by removing the box bar and swelling the end toward the vertical faces until you can barely coax the thin space to raise easily between these vertical faces and the point of the box bar.

This treatment sounds somewhat like "blacksmithing," but you will later order a new box bar point to replace the old one that you swelled out with a hammer and punch. So perhaps the temporary remedy may be excused.

## Keeping Magazine Top Bright

An operator who has had the leisure time polished the top of each of his six brass magazines and now finds they are tarnishing where they are handled the most in changing. Wants to know a surface protection which will permit handling and not cause the stains to appear.

We have had the word of an experienced mechanic to the effect that after the top of the magazine has been polished it should be placed in a level position in a normally heated room, reasonably free from dust. Take a solution of amylacetate in which strips of water-white celluloid have been

dissolved. Apply a thin coating to the surface with a varnish brush and permit it to dry hard. This will take less than an hour.

After handling a magazine, or once a day, wipe handled surfaces with a clean cloth. It is claimed this is effective and the surface so treated does not check or crack.

If a quart of the amylacetate is obtained, a saturated solution may be made by adding more than is necessary to dissolve, and this gives a suitably rich mixture. This is an inflammable solution!

## Broken Part Proves Costly

Recently a peculiar problem occurred in my proofs. Every few lines, where a comma should have appeared, it was blank on the slug. This I could observe by the space and the mark of the matrix. I finally discovered that I had a turned comma in the channel, and, since the font distinguisher was broken off, the matrix kept going through without interference.

I had to correct over one hundred lines on account of this tiny part being absent from the distributor box. It was a six-point font in the magazine. What I want to know is, if it was a ten-point face I was setting, would the turned comma behave in the same way?

The ten-point comma, being more than two points thick, would have the center slot, and in this case the turned matrix on being raised by the matrix lift would interfere against the box-bar point the first time it was sent through. When sending pi away to be distributed, take a glance at the bottom of the matrices before sending them through and also keep the distributor-box font distinguisher in order.

## Type Off Its Feet in Form

A catalog page, printed on enamel stock from foundry type, was submitted, and a line of type from the page was also sent along to amplify the marked page. Many characters were checked to show that the characters printed unsatisfactorily. This was plainly in evidence, and, if the type had not accompanied the proof, it would have deceived us in our verdict as to cause.

The type was locked up and light impression was pulled, which showed a similar appearance to lines in the page, characters showing weak on one side, just as type will show when off its feet. The form was unlocked and the type straightened up, and several additional proofs were pulled, adding impression until a fair and uniform impression appeared. Then another impression was pulled on the page which had been submitted. This impression was a normal one, was inked correctly, and it showed no defective or weak spots on any of the characters.

Our verdict in this instance was that the type was blameless and that probably the shifting of the pages was responsible for the type being off its feet. The remedy was obvious.

## A COPY SUGGESTION

### Expressiveness

To be effective—to produce results—your printing must be expressive of the nature of your business and also the character of your product or service.

This is the secret of profitable printing—expressiveness—and the expressiveness of your printing depends on the training, the talent, and the resourcefulness of the men who produce it.

That is worth thinking about the next time you order printing.

★

Blotter copy, as used by The Rogers Print, Plymouth, of Massachusetts, sells

# Typography

Here, selected items will be constructively criticized by precept and example, criticism being based upon sound fundamental principles which effect all visual impressions

By G. L. Frazier

## Correct Positioning of Type

» » » THE POSITIONING of groups of type has a very marked influence upon the appearance of display typography. With such groups nicely placed, the fact may not be noticed—and usually it is not—because attention is commanded first by the more obvious features, type and the design itself, the latter effected by the form of the lines altogether—contour.

When groups are improperly placed, the fact will be passed by many without definite recognition of what is wrong, but

in the open, so something to be successfully overcome.

Proportion, balance, harmony, and other principles are factors not invented to affect taste, but developed from the way things affect people. One might argue, "Well, if that's the case, why is there any mystery about the business? Why hide behind that subconscious screen?"

To that it is only necessary to say that the law of proportion, for example, wasn't determined because *everyone* recognized just what was wrong—and how far—when it was violated. *One* individual is able to

violates proportion and balance particularly. The matter of whiting-out—one feature of pattern—is affected by the placing of type masses which make up a design.

There have been millions of worse title pages than the one on the left of the pair, and shown as Figure 1. With type which is unobjectionable—even if not particularly smart—the page would pass the majority who had not been shown the light, though, if we insist, there would be some sense of uneasiness, depending upon the individual. Those few whose native taste, untutored, is highly sensitive, will see the causes of the subtle disturbances created as well as those whose native taste has been developed by study and comparison.

If these things we are discussing mean nothing at all, why is the right-hand example (Figure 2) the more pleasing? If you disagree, we sincerely trust you will write why it is not more satisfactory, and we will print whatever you write. We're assuming 85 per cent—enough to establish any standard—will vote Figure 2 superior to Figure 1.

The main change has been to raise all the type matter. The improvement is due to a much greater conformity with balance and proportion.

With the single line, "Editorial Essentials" well above the optical center, balance, from the standpoint of weights in the form, is not decidedly off. If the work-mark were lighter, we would say willingly that balance were satisfactory from the

standpoint of the weights of the elements in relation to position. But the work-mark here is black enough to result in somewhat greater weight below the center of balance than above it.

In addition to the effect of inconsistency of the marginal spaces around the top in themselves, these, as will surely be noticed, suggest the main group to be lower than it should be. That situation accentuates the effect of the type of the page being too low.

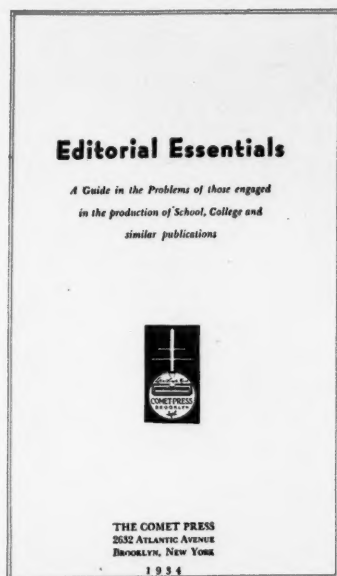


Figure 1

this doesn't mean that the matter is of no moment. Consideration must be given subconscious influences which affect the attention given any particular printed item by those who see it.

Once isolated and pointed out, the subtler influences which before that were not recognized, but which had an effect nevertheless, become readily recognized. The cause of the trouble, before hidden, as it were, becomes something to be coped with

see what is wrong in one instance, but not in some other. The laws governing design are the result of the reactions of the majority over centuries—even before the Greeks were building temples and evolving the Golden Oblong. Design principles are a part of our being, and cannot be violated with impunity, regardless of what the left-wingers on the subject say.

So, back again to the positioning of type masses. When "off," this feature of design

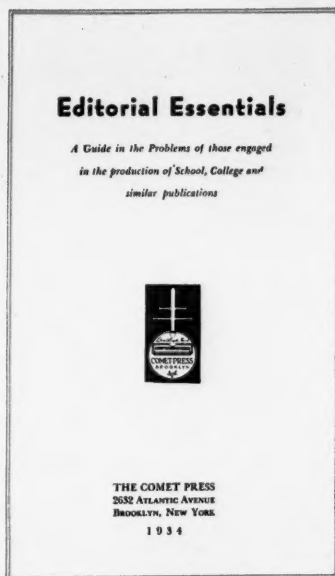


Figure 2

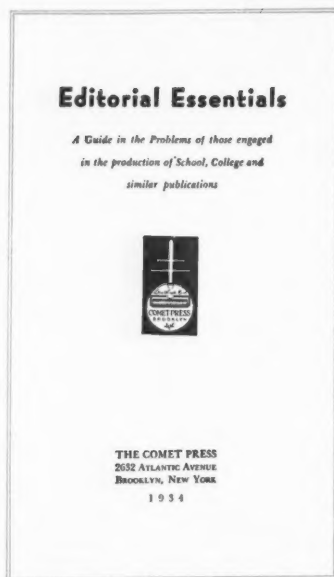


Figure 3



Figure 4

No one argues, at least here, for equality in margins, or that by having so much white space here there must be so much there, but the effect is enhanced when variations are *nice*, that is, proportional. Proportion is neither quality nor yet decided difference, but a *pleasing variety*. For that reason, the appearance around the top is improved by raising the type in the border. The same is true with respect to increasing the margin between the lower group and the bottom side of the border, where, on the original, the error is greater than it is around the top. Here type crowds border so closely it is really irritating.

One more thing might be done, still without resetting a line of type. In Figure 1 the work-mark strikes in the actual center between top and bottom type groups. Really, now, don't you feel an urge to push it up a bit, or down—anything to avoid the dull monotony of centering? And you should, but, if you don't, we'll gamble you will when you consider what happens when this is attended to (Figure 3 and Figure 4). The lower group is too narrow in relation to the emblem, but it is more noticeable when the two are close together.

*The Evening Telegram* blotter below is commendable because neatness, dignity,

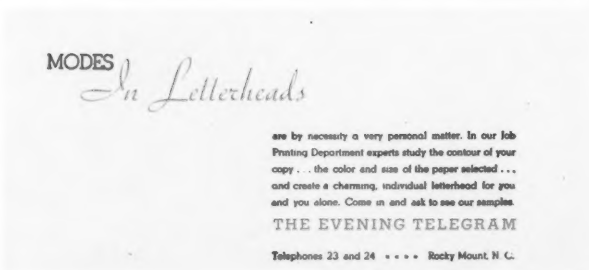
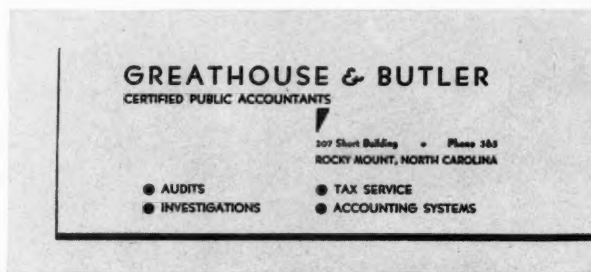
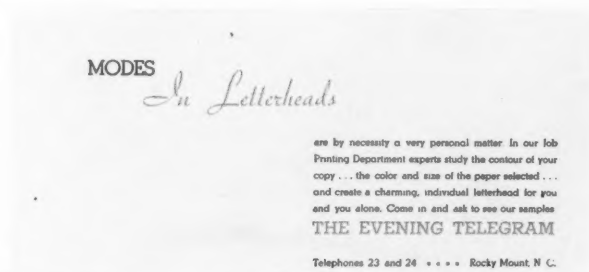
and clarity are combined with distinction and effectiveness. Distinction and effectiveness come from (1) the smart, new types used, and (2) the striking distribution of white space.

Horizontal balance would be improved without sacrifice of the dynamic look effected by the off-center arrangement if the whole were shifted to the left, increasing the right-hand margin. Thus, the left side would have an advantage in leverage to meet the advantage the right side has in weight.

Two improvements would result from the one change if the line in Trafton were a size larger. The effect of bottom-heaviness would be largely overcome by the additional weight at the top. And the line itself, now at a handicap in relation to the others because its compressed form makes it appear to lose size, would be more nearly proportional to the other display. The error is

not so much one of emphasis as of proportion. The lower example demonstrates the merit of the proposed changes.

We chance a sarcastic comeback from one or more of the few remaining devotees of geometrics when we swing at the half-triangle ornament of the Greathouse & Butler blotter. However, just to show that incongruity is not the desirable quality in good typographical presentation, modern or otherwise, which some have argued it is, we're showing the same form sans the offending element, leaving it to our readers to decide for themselves if it's a fact, or a case of sour grapes.





# Specimen Review

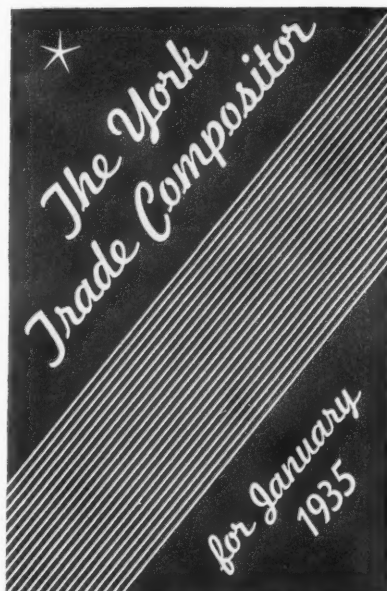
Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By G. L. Frazier

NELS A. LUNDELL, Minneapolis.—Raleigh's January "Fine Furs" announcement on aluminum card stock is effective as to layout, and subject to criticism only on account of a rather complex arrangement of type display, a bit of crowding near the bottom, and the use of Old English for the signature. It doesn't harmonize with the other type, and the effect is made worse because the word is letterspaced. Old English will not stand letterspacing.

R. COLLIE & COMPANY, of Melbourne, Australia.—It is a real pleasure to be the possessor of "Collie's Printing Inks," one of the finest and largest books demonstrating inks we have seen. As is vitally important on work of this nature, in order, of course, that the inks may show to true value, presswork is excellent. Incidentally, the binding is substantial and featured by an effective and attractive front design. You as well as your printer may feel proud of your effort, as, it seems, should also your color man.

MIDDLETON PRINTING COMPANY, of Waxahachie, Texas.—T. W. Burleson's letterhead is attractive and effective in design, and exemplifies admirably the possibilities in printing half-tones on ripple-finish bond paper. Contour of the type lines would be improved if the second



Douglas C. McMurtrie designed this issue for Phil Mann. Type is Ludlow Mandate, a new installation of York (Penn.) Composition Company

were longer or the third shorter, or if both were the same length. The effect is always somewhat "skimpy" and ungraceful when succeeding lines are almost, but not quite, the same length. Too, a definite form is desirable where possible without material sacrifice of display values.

SMITH-BATES PRINTING COMPANY, Klamath Falls, Oregon.—Layout on your new letterhead is excellent and colors pleasing. There is a note of disharmony between the several types, and the rule arrangement under the feature line, while ingenious, seems a bit fussy, particularly because of the break in one place of the combination to provide for printing the hyphens in orange, rules being in light gray. In our judgment, too, a run through the press could have been saved by using but one extra color.

BAKER, JONES, HAUSAUER, INCORPORATED, Buffalo, New York.—Work you submit is executed in the finest manner, in every small detail. There's nothing whatever we can say that would help you improve it. Your craftsmen appear to be equally at home with modern layout and traditional, and the latter is so attractive and eye-appealing it must be rated as equally impressive as the more striking, bolder, and colorful modern treatments. It is surprising to see such work, educational to study it. Favor us again for our benefit, and that of others who may see examples of it in these columns.

ELMER W. MILLER, Cincinnati.—Your folder (French style) announcing the association of

*Trafton Script*

is to our mind the sweetest of all the scripts. Therefore we have the complete series.



Composition Company

211 West Wacker Drive

Central 2360

Please let this card stay one of a series showing the distinction type was available at the Trafton Composition Company

Card announcement of type face available being issued in black and a "fifty" blue by Chicago trade-composition house. A full series is planned

Mr. Herbstreit with you, is both distinctive and impressive. Lines on the front are a bit crowded and though the names are emphasized through being widely letterspaced, the general appearance is hurt as a result of the uneven tonal effect developed. Since the type on Page 3 is somewhat fussy, we suggest a size larger face should have been used. While the present size surely provides a neat, pleasing aspect, the larger-size type would also be justified as making the page more in keeping with the displayed front.

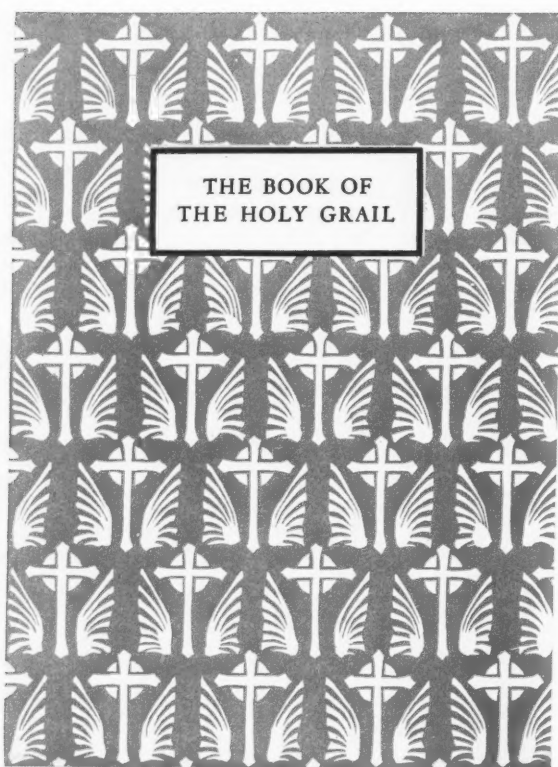
GOVERNMENT PRESS, of Trivandrum, Travancore, India.—Your greeting for the maharaja's twenty-second birthday must have pleased him and his people. So other readers may visualize it, let us say it is die-cut in shield form, the bottom being shaped and printed like a native "vanchi" or canoe, the word also being part of the country's native name. With a panel cut out in the center of the front, the maharaja's picture shows through, together with his titles, in brown against a blue and silver background. Tipped over this page is a sheet of cellulose, printed with a palm scene in blue.

WILL BATES GRANT, of Wakefield, Massachusetts.—"Flame and Song," on Japanese-style, deckle-edged papers throughout, is attractive and full of character. The cover, of bright red-orange hue (typical firecracker color), is entirely suitable and gives a fine appearance, with the title seen on a small white label attached in a blind-stamped panel of the cover stock. Aside from

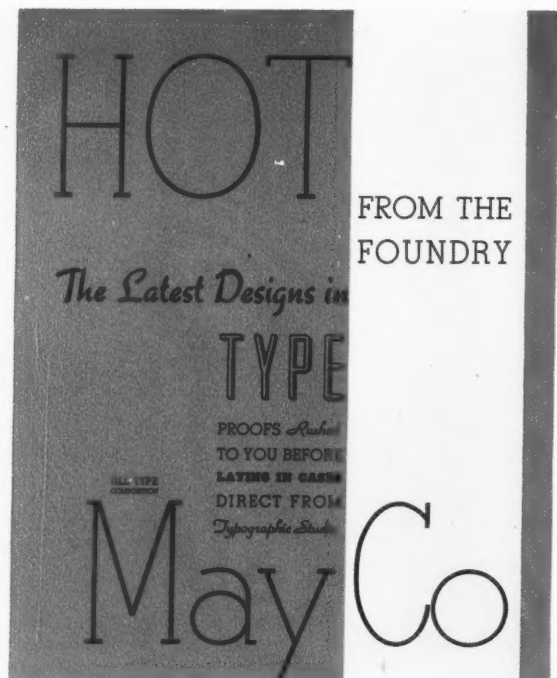


James Mangan, brilliant advertising manager of Mills Novelty Company, Chicago, authored this bit, later reprinted as folder, of which this is the front, by Post Office. Has Mangan earmarks





Cover of de luxe brochure, 8½ by 11½ inches, issued by Birmingham School of Printing, in England. All-over pattern printed in chocolate brown over india tint, with label, printed in turquoise blue, being pasted on as shown. The work is entirely the effort of students, including the cover, cut in linoleum, and the numerous shield and full-page illustrations, woodcuts by five girls and one boy in art classes



Smashing front cover of type-specimen portfolio issued by Herbert C. May Company, Houston, Texas, to introduce new faces it was adding. The light panel in color was obtained by overprinting red stock with white, and showed pink, with type overprinted in black

the fact that initials are too short to line up at the top with the top of the first line alongside and at the bottom with the second and last line alongside (as is right and proper), the only fault is the presswork, which appears weak and shows some slur, as if ink were too soft during printing.

MONROE & SOUTHWORTH, of Chicago.—Blotters "Bauer Beton" and "Since 1897" are outstandingly characterful, colorful, and impressive. The former is featured by a halftone from a modern off-angle photograph, showing the actual type characters spelling the word "Bauer Beton" standing up on a proof of type matter in the light version of the face. Across it all is the shadow of the draftsman's compass and triangle. While "Since 1897" is most effective as a design, clarity is lacking in the copy set in small sans-serif caps, in bands of white across the top created by cutouts of the solid color plates. The rather deep brown, yellow, and black inks make a fine and unusual color combination.

GUY B. EPHLAND, of Burlington, North Carolina.—The Old English and Copperplate Gothic type used on the Alamance combination greeting blotter are particularly inharmonious, also, being so old-fashioned, "class" was not possible. Aside from the fact that the signature is too big in relation to the top type group, arrangement is good, although in no sense inspired—just a plain and centered layout. The "checkerboard" border square units alternately printed in red and green are suitable for "block" and other geometric style type faces, and positively inconsistent with the compressed and pointed Old English type which is featured in the form.

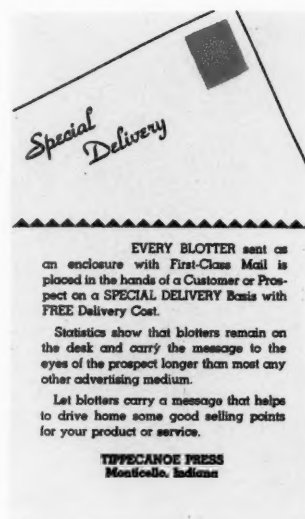
CARL P. MILLER, McPherson, Kansas.—Layout on the program of the Art Teachers Convention is excellent, characterful, modern. We can't "see" the type used for the title page and some display lines elsewhere, and recognize no advantage through starting proper names with lower-case letters. It may be all right for a word or two of big display, but don't forget caps lend a degree of variety and certainly make the important words look more important among lesser ones. Note that on the inside front cover the initial "P" is too far from the rest of the word. To handle this in one color, a mortise should have been cut in the big "P" so "rinting" could be brought close enough to create the effect of word unity.

EUGENE V. HERRMANN, Pittsburgh.—The work you submit is excellent, the letterheads of Haller and Hoeveler being distinctive and impressive. On the former, however, the lines are too crowded, particularly in view of spacing between the words (which is too wide). On the latter, there is scarcely enough space between the two green panels. The effect of these would be improved if the fine finish line, which, with cover lines connecting up with the solid, suggests the third dimension, were omitted. The upper panel could be bled at the top with interesting effect. Another point, the upper

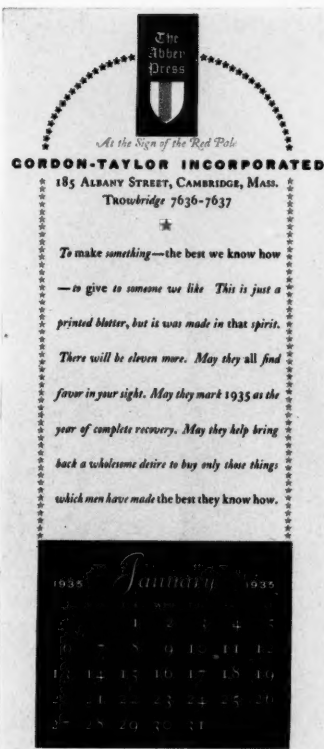
panel, over which the firm name is printed in black in three lines, is a bit small in proportion to the size of the lettering to provide for adequate margins on the page.

DAVIS & OHLINGER, of Ann Arbor, Michigan.—Aside from the fact we can't see how the exclusive use of lower case—caps not being used to begin even proper names—adds merit to the blotter in yellow and blue-purple, the general effect is intriguing and impressive. The novelty of layout merits brief description. The yellow is a solid plate, bleeding off one end with three-quarter-inch paper margins on three sides. At the left end of the band, where the side paper margin is, the words, "davis and ohlinger prompt printers" appear in five lines flush on the left. Near the right side, address and telephone number are given in three lines, set the narrow way of the stick, opposite the way the other type is set. To the left of this group, there is a round ornament which, with all the type, overprints the yellow band. The idea is adaptable to use in numerous pieces.

H. N. CORNAY, of New Orleans.—Your December blotter is effective, but it is not high-grade typographical craftsmanship. Too, the whitening-out is bad, and a loose-knit effect, lacking in unity, is created by reason of the irregular arrangement seen in the calendar panel, the rules at the left, and the lines above and below it, all on the right-hand side. Consider the irregularity of the white space here and on the left, also see if you don't get the impression of too many units in this design. Now note the crowding of the two last lines. Indeed, if they were not printed in different colors here, they couldn't be so close. The shoulder of the type of the top line would keep them apart. The effect of such close spacing is always more pronounced when, as here, there is a lot of white space elsewhere. Think of proportion and what it means, and you'll not handle white space as you have here.



Buff blotter, 3¼ by 5½ inches, black, with stamp simulated in red-orange



Blotter, 3¾ by 9 inches, in dark gray and red-brown on white. Softer colors add to attractiveness and dignity of the offering

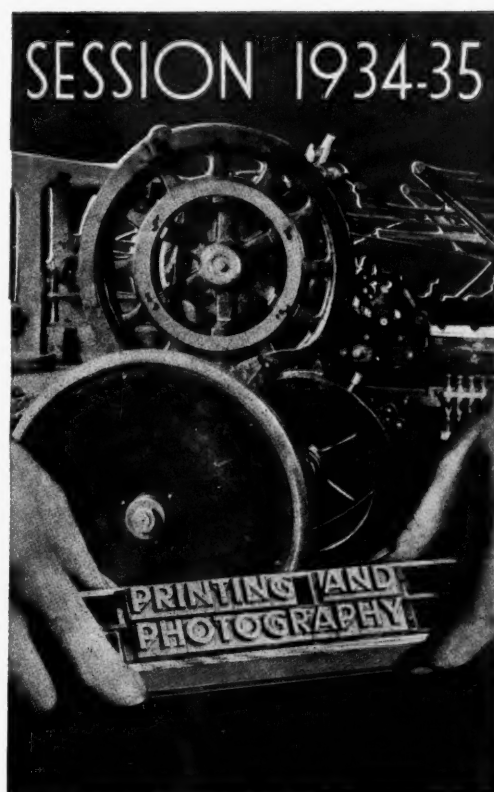
D. P. HARRIS, of Rocky Mount, North Carolina.—Letterheads are distinctive and also effective, though the short lines are crowded on the one of "Carolina Decorators Guild." "Modes in Letterheads" is a fine blotter, though the line "In Letterheads" set in the delicate, characterful, and charming Trafton Script, is too small in relation to other display in one of the Egyptians. Trying to do stunts with initials and rules results in a rather unpleasant form, lacking design, the message itself being rather smothered, ornament and accents getting the eye. If the half-triangle ornament were omitted and the line just below it were set and spaced to obviate the wide gap between the two principal portions, the Greathouse & Butler blotter would be a knockout, though the bullets printed before each of the four items of service offered might be smaller, unless printed in a second and lighter color.

WEIMER TYPESETTING COMPANY, of Indianapolis.—While the rules on your label are perhaps a bit strong for the type, even though in a weaker color, the layout is new, ingenious, and effective. On the package, it would compel attention, thus do a bit of advertising for the house, while many labels, in fact most of them, are

relatively worthless from that standpoint. And similarly interesting in layout is the enclosure, "It's Smart to Use a Complete Typesetting Service." No one would question either being modern in the best sense, yet not the so-called "modern" (also and better designated as "cockroach") typography, over which this writer had infinitely more trouble five years ago than he does today. Champions of the bizarre and Stygian black in typography of those hectic years are singing a different tune today. It all goes to show that the functional in typography will take precedence, that substance, in the end at least, will win out over froth. Form should follow function.

GLENS FALLS POST COMPANY, Glens Falls, New York.—You may pat yourselves on the back for the excellent work done in the giant broadside merchandising advertising and other services of the Imperial Paper and Color Corporation. Color process plates and presswork are outstandingly good, as are the layout and typography. You refer to those portrait halftones on the final page being weak. However, the excellence of the other work, while making this weakness particularly regrettable, more than compensates. On the last page, a point frequently noted is brought to light. Process red is not a good red for solid color panels or type, being usually too dark, also too "bluish." If you had screened the plates on Page 4, the fault would be largely overcome, and the color on the page would not overbalance the black parts. The best red for printing type and color-panel blocks is one inclining to orange rather than one having a blue cast, vermilion, for instance.

R. MURRAY, Sydney, Australia.—There is considerable merit in the design you entered in the letterhead contest of the Printing Industry Employees' Union of Australia. Arranged off-center, and with a combination rule band bled across the top, it is quite modern, yet extremely simple, readable—it's readily comprehensible. For improvement we suggest moving the emblem to the right of the group of three lines below the name to the left, so the point at bottom (and center) of emblem will be in line with the front of the group in question. To balance on the left, if the latter is changed, the telephone line and office hours group should be moved to the right. Of course this would do away with the squaring up at the sides, but there would be more freedom in the form as a whole. However, we should say the design as arranged is good. Lines of the



Cover of English school catalog in light blue and black, bled



Front (above) and spread (below) of meeting notice by Don McCray in deep yellow and black. Folded to 4¼ by 5½ inches

You, too, can know how to make layouts that sell. This piece is sent you to announce the RETURN ENGAGEMENT of Don McCray, well known Chicago advertising artist and teacher of advertising layout at Northwestern University and the American Academy of Art. Most of you were prevented from hearing him at the December meeting of the North Side Printers' Guild by the blizzard which raged that day and evening.

The few who were present can tell you he has a message for you that is worth many dollars to you. He has kindly offered to return as the North Side Printers' Guild's

guest speaker for the February 11 meeting, when he will explain the principles of how layouts are made—while he makes those layouts before your eyes!

This layout was designed by Don McCray from copy supplied by the North Side Printers' Guild as a practical demonstration of layouts that get attention. It has yours.

Come to the February 11 meeting of the North Side Printers' Guild at the Lincoln Turner Hall Cafe, 1009 Diversey Parkway, and let Don McCray inspire you!

Phone Darrell Lyall, Long Beach 3121, for reservation.

## COURT HOUSES OF JACKSON COUNTY MISSOURI



Grimes-Joyce Printing Company, Kansas City, Missouri, produced the de luxe brochure of which this is front cover. Original 8¾ by 11½ inches, printed in light and dark brown on a buff, heavy, rough-surface cover. Printing sharp and clear despite texture of stock

## THE SCHOLASTIC EDITOR

*A Magazine for Student Journalists*



OFFICIAL ORGAN OF  
N. S. P. A.  
N. A. J. D.

Cover of attractive, well planned publication for school journalists, text pages of which are equally inspiring. Designed by The Strathmore Press, Aurora, layout is standard, second color being varied every month. A different photo is used in black ink for each edition

three-line group are crowded and the telephone line hugs the main portion below too closely. Of the three color combinations, we like the one with dull yellow as the accent, though the blue is perhaps prettier.

L. F. JOHNSTON, The Government Printer, of Canberra, Australia.—You are to be congratulated on the beauty and quality of the two fine French folders recently produced. One, the Christmas greeting of the prime minister of Australia, on handmade-finish paper, has the crest of Australia in gold, embossed, on the front, with the greeting nicely spaced on the second page, and a charming process-color print of Richmond Bridge, Tasmania, tipped in a blind-stamped panel on the third page. The other, on the same paper and handled with equal distinction, is the menu for the dinner given the Duke of Gloucester by the commonwealth. Here a process-color print is the cover feature, again set in a blind-stamped panel, with the gold, embossed, crest on the title page. The menu is composed flawlessly, spacing between the lines being appropriately increased in keeping with letterspacing. Each piece is tied with blue and red ribbons, Australia's colors. These are keepsakes that possessors will be proud to cherish, and which merit you great praise.

BIRMINGHAM ECCENTRIC, Birmingham, Michigan.—Thank you for the copy of the brochure, "Frans Hals," catalog of an exhibition of fifty of the old masters, illustrated by halftones, mostly page sizes. These are beautifully printed on toned coated stock, which is inserted in the middle of the text, printed on antique of the same "color." The forward portion of this wrapper section contains valuable historical data on Hals, while the other (following the showing of portraits) catalogs the exhibit in conventional manner. Text typography is pleasing in Garamond (slug composition). In fact, whatever adverse criticism is to be made applies to the title page. It is neat, clean, and dignified, but the contour (outline of the type page provided by the varying length of the lines) lacks grace, specifically because it becomes increasingly wider from top to bottom, whereas the reverse generally is preferable. The most simple correction would be to reset the final line, "The Detroit Institute of Arts," in two or three lines, narrower.

FRED W. BLACK AND COMPANY, of Chicago.—We have known your firm as smart printers for years. As clever a thing as you've ever done is the Capper & Capper folder advertising monogrammed handkerchiefs. The front shows corners of four handkerchiefs interestingly arranged, printed in black from a halftone with monograms struck in with color. The clever feature is the way the pattern of the handkerchiefs, effected in the weaving, is shown off by the semi-transparent character of the material used against a black background. There's an idea here for the rest of our readers. You can almost feel the linen. Equally clever in its way is the folder

business card (why are not more like it used?) of Old Cathay Restaurant. This doesn't fold "to the corners" there being a section extended in the right of the under part, printed from a zinc reverse color of the type. Then there's the blotter on which rules in color run as background, broken by a white panel set diagonally on the left side, which gives the impression of the business card on white paper being attached to the blotter, which appears buff because of the rules printed in that color. It is well handled and should produce for you.

## BALLOT

FOR S.T.A. MEMBERS' SHOW, MARSHALL FIELD & COMPANY, FEBRUARY 1 TO 15—SEVENTH FLOOR

1  
2  
3

Indicate your opinion as to three best exhibits—the things which strike your fancy the most and which you consider outstanding in conception, design or execution. When voting write down the member's name and the specimens you prefer in one, two, three order.

PLEASE MARK THIS LINE

VOTER'S NAME

To be detached and dropped in separate box.

Interesting use of condensed gothic on member ballot, 3½ by 7¼ inches

WENDELL W. FISH, Los Angeles.—Your broadside "Change of Pace" is a fine piece of work—copy, idea, handling. Printed in black, green, reddish-purple, and pale blue, in line and type, it is most effective. It features an idea we cannot recall having seen heretofore in printers' direct mail. This is the diagram occupying most of the spread, a layout of your plant showing type cabinets along windows (your copy emphasizes that men work in plenty of daylight), proof-press group, imposing stones, also machine composition, reprint, art-and-proof files, cut files, and other departments in their relation to each other. It effectively suggests the spaciousness and smooth flow of work you feel will appeal to users of advertising typography. It should create confidence on the part of customers. We like the way line cuts in green are overprinted by text in black, each where it fits the story. The idea suits the informal tone of the copy. One possible criticism. The pale, dull blue in which the plant layout is printed is too subdued, we think, in relation to the bright colors otherwise used, and the prominence given it in the piece.



NORWICH FREE ACADEMY, Norwich, Connecticut.—Booklets, "The Rose of New England" and "The New Commercial Building," are fine typographically, and more charm is added by use of hand-made papers or stocks suggesting them. One of the best devices for introducing ornament when the ultimate in dignity and restraint must be had is evident in the cover of the former. We refer to the blind-embossed rose illustration of circular form. With the circle showing smooth and a bit glossy against the rough surface of the stock itself, the whole effect is delightful. A similar and almost equally pleasing effect is produced by the blind stamping of a panel on the front of the other, for the type and illustration. The application of a delicate tint in the panel, in connection with the technique of the picture itself, creates the suggestion of an etching, which contributes distinction, a quality ever desirable. The samples of paper which students made by hand are a real treasure. It has been some years since we have seen anything of the kind, the last preceding example being that made in the kitchen of a Chicago man for his Christmas greeting, about the time the late depression got under way.

SECOUR PRINTING STUDIO, of Santa Maria, California.—Many of the letterheads you submit demonstrate a bent for unusualness which is in the nature of a gift. You have some distinctive types, too, and they help a lot. Examples of your best craftsmanship are the letterheads of Vogue Beauty Shoppe, Santa Maria I. O. O. F., Dorman's Motor Service (though the address lines are crowded), Santa Maria Theater, and also your own, where Trafton is used for the name line (and it's a peach); also a couple of others of your own. Good designs hurt by injudicious combinations of type are those, for example, of Dudley Mortuaries, Novo & Sons, and Walter Brothers. Crowding of lines weakens several otherwise excellent designs, notably Pismo Times, Druids, Rodericks Super-Service, your own with the line of Missal caps across the top (bad medicine!). The Broadway type of frightful memory is the ruination of a number of good headings, so far as design is concerned, notably the striking design of the Broadway Auto Parts. Perhaps the worst in the lot is that of A. J. Mesquit. It is terrible. Between this and the better ones there are many that, without distinction, are satisfactory. You are successful in the selection of colors, but when it comes to combinations of types, it appears that sometimes you actually tried for the

## Interesting Display Gets "Small Ad" Readers . . .

**He'll Thank You . . .  
for Comfort!**



WIN his admiration for your good taste and judgment by giving a pair of our lustrous slippers this Christmas. We have the kind men like—soft, comfortable and light in weight—in all-leather slippers that hold their shape. Get a pair, ready-wrapped in a beautiful Xmas box.

Our prices start at low as . . . **\$1.65**

**SMART TOGGERY SHOP**  
MEN'S SHOES  
344 North Main St. JERUSALEM 6-0006



Thousands step out during the holiday season. Some for their only venture of the year. They expect a lot. Their ads must pull. Every advantage—every inch of display must be given recognition. All typesetting typographers are advertising conscious. The small ad is given thought and skill to put it across—well merchandise—please the advertiser.

**HE'LL THANK YOU**



**FOR COMFORT**

WIN his admiration for your good taste and judgment by giving a pair of our lustrous slippers this Christmas. We have the kind men like—soft, comfortable and light in weight—in all-leather slippers that hold their shape. Get a pair, ready-wrapped in a beautiful Xmas box—our prices start as low as \$1.65.

**Smart Toggery Shop**  
MEN'S SHOES  
344 North Main Street JERUSALEM 6-0006

37 N. HIGH ST. THE AKRON TYPESETTING COMPANY AKRON, OHIO

Center spread of typesetter's house-organ, featuring variety in display of small advertisements possible when handled by typographers. Original spread in black and green, 12 by 9 1/8 inches. Samples featured

most inharmonious. An understanding of harmony and contrast that behaves would be most helpful. It's too long a tale to relate here, but good books are available.

VAN C. WALTON, of Van Nuys, California.—You and your pupils may feel proud of the casebound keepsake, text of which is "A Christmas Carol" by Charles Dickens. Covering the board backs is a heavily grained, embossed white paper, on the front of which the book's title and name of the author appear in Old English type nicely arranged and printed in green, with the "C" of "Christmas" in a size larger, as an initial, in red. The same copy is also on the backbone in a single line, green only. The effect is quite seasonable. End leaves show holly leaf and berry ornaments in green and red. Text typography in the beautiful Garamond (monotype) looks exceptionally fine, of course. Set off with sympathetic Tory initials and Tory ornaments as head pieces at the start of each chapter, and with marginal space beautifully proportioned, the pages are decidedly charming, especially since presswork also is good. Only two points suggest the need of improvement, which, for a school project, a product of

## CORVINUS

A Complete Series

Please see how and how to use the new type face in the series of notices type faces available in the market. See it at Composition Company Chicago Illinois



Card, 5 1/2 by 8 inches, issued by A-1 Composition Company to show new type face it has available. Black and "fifty" blue

# STA

The Society of Typographic Arts Members' Exhibition, Marshall Field & Company, February 1 to 15 inclusive. The opening will be held with an impressive noon meeting on Friday, February 1st, in the Wedgewood Room, Seventh Floor, at 12:15. Mr. G. R. Schaeffer, Publicity and Promotion Manager, Marshall Field & Company, will welcome the Society and speak briefly on his impression of the exhibition. Come and bring the enclosed ballot with you. The privilege of a blind vote will be extended to members only, and honorary awards will be posted immediately following the luncheon. Here is an activity meant to feature the talents of S.T.A. members and the eminence of the Society. Bring as many friends as you wish. Phone reservations to R. Hunter Middleton, Diversey 9660.

Meeting notice, 6 1/4 by 7 1/4 inches, in black on a white card



Any printer can set type, but it takes the finished craftsman, saturated with years of rich experience, to etch into work a pleasing touch that will attract the eye and convince the mind. Every job that we take in is a challenge—every job that we send out must be fit to bear a pride mark that overshadows a price mark.

PROSPECT 1928



**TYPOGRAPHIC SERVICE COMPANY, Ltd.**  
417 EAST PICO • Distinctive Trade Composition • LOS ANGELES  
FREE PARKING FOR CUSTOMERS SOUTHWEST CORNER TWELFTH AND WALL

Another of the fine series of blotters issued by the Typographic Service Company, showing how maximum display can be achieved in small area despite considerable copy





the average commercial plant is a good second. The printing of the type on the cover is not satisfactory, ink being too thin and impression too weak. Inked surfaces are broken because of the paper indentations. Our second suggestion is of less importance. It concerns the spacing of lines on the title page, especially of the upper group where, particularly in view of the large amount of space between the two groups, lines are (proportionately at least) too closely spaced. White space is, therefore, poorly distributed.

"SUPERB" is the word that best fits a thirty-two-page-and-cover booklet, "Firsts in America," produced by its own deep-tone process by R. R. Donnelley & Sons, Chicago, for the North American Rayon Corporation, of Elizabethton, Tennessee. Of a size sufficiently impressive, yet not so big as to be unwieldy (9¼ by 13 inches), this brochure stimulates by the sensuousness of its marvelously fine-colored illustrations and it intrigues with the cleverness of its copy. Howard Chandler Christy designed, in rough-sketch effect, the new insignia of the corporation which, supported by a broad gray border, colorfully yet simply adorns the cover. Patterned after that of the first book published in America, the title page, "Firsts in America," immediately demands and gets attention. Left-hand pages alphabetically carry through this theme from "The First Advertisement" to the "First Wire Rope Factory"—almost literally "from A to Z." Right-hand pages are devoted to cuts and descriptions. A uniform, dignified rule border is used throughout the book. Great restraint has been used in the inserting of "advertising" in this list—but two instances occurring. Cleverly, "Up to Now" heads the final two pages—frankly telling the North American Rayon story. The entire job is offset, with illustrations marvelously handled and text as clear and sharp-cut as finest letterpress. A double-thick ripple cover encloses the ripple-effect offset paper used for body, bound by the spiral method, protected by cellulose.

HERBERT C. MAY COMPANY, of Houston, Texas.—"Hot from the Foundry" is a remarkable folder. The jacket of scarlet antique cover stock is folded up from the bottom for an inch and a half across the bottom of the center spread which holds the loose leaves inside, showing the specimen lines of the different types. Interesting is the fact that for the most part the type is shown as fonted and packaged, saving composition. It's an idea. Leaves with advertising copy



W e all recall the words of Emerson, that if a man can build a better mousetrap, the world will beat a path to his door. ☆ Samuel Katz offers advertisers just such an improvement—in his typography that does not wait to attract the buyer but reaches out for attention by its character and beauty. Adding greatly to the appeal of good layout and superior artwork—it can make any selling piece more aggressive and successful. As many Los Angeles

advertisers have learned, typography by Katz induces an instantly favorable impression on the part of the reader. Through its artful legibility, simplicity and grace, it gets the message read. ☆ Since results in advertising are measured by the cost per sale—and since Katz typography is available at prevailing standard prices...it's a thrifty insurance of greater success for every selling message. Why not let it help your next fine printed piece?

Samuel Katz ☆ Typographer  
1226 MAPLE AVENUE PROSPECT 1848

Front (left) and spread (above, original 10½ by 7¾ inches) in black and light, bright green on rough cover by Samuel Katz, of Los Angeles

are effectively set and displayed, but the title design of the folder is the outstanding feature. Aside from the main title and signature, which are in Symbie Light—great big sizes—almost every other line is in a different style, and always, of course, in one of those you have just installed. Forming the subtitle, "The Latest Designs in" appears in the Keynote (modern bold script), "Type" in Agency Gothic, "Proofs rushed to you before" (2 lines) in Symbie Light, "Laying in cases," in Symbie Extra Bold, "Direct From" in Symbie Light again, and "Typographic Studio," part of the signature, set in Park Avenue, designated as the "Aristocrat of cursive letters."



Front of a keepsake book by George Harvey Petty, Indianapolis. Original, 3¾ by 6½ inches. Bound by hand. Hand-set and printed by author

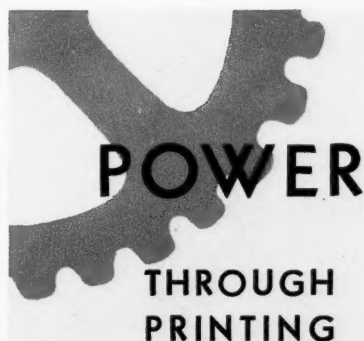
The page size is about 9½ by 11½ inches. Within half an inch of the right-hand edge, a three-inch solid band extending from the top to bottom of the page is printed in white ink (so shows as pink). The type, as our reproduction on another page demonstrates, is arranged along both sides of the left side of this band, which serves as a vertical axis, a popular device of modern layout. We have long regarded May typography as among the best of the modern school. It is invariably interesting and vigorous. The copy printed on the back cover is worth quoting. Across the top, widely letterspaced, is the one word, "Prosperity," in a rather large, open-face, and shaded type. Below this, in the form of a circle broken at the top for the display, follows, "We'll be coming round the mountain when she does," which is followed by, "with our bright array of new types to meet the business man's new competitor" set in straight lines of irregular length, flush on the right.

TO THE PRESS of Alfred Tacey, of Leicester, England, goes credit for the finest type specimen book which has come to THE INLAND PRINTER, at least for some years. While the pages showing specimens are excellent, and, happily, present enough of each style and size to be helpful to anyone using the book, other features make the book outstanding. There is, first, the jacket. It is checkerboard fashion, squares alternately in soft blue and dull red, showing the Tacey workmark in reverse color. About two-thirds down the design, a black 1½-inch band runs across the page. In reverse color on this band the word "type" appears in numerous faces, each word being at a different angle. This band, like the checkerboard effect, is on the back cover as well as the front—in fact all over the jacket that is outside. The cover design itself—on a loose-leaf binder—is strikingly modern in design, the word "Types" being represented by illustrations of the five pieces of type with letters on top arranged at a sharp angle, and leading the eye to Tacey's name at the opposite angle (but less acute) near the bottom. Cloth of rough weave covers the backs, and thus makes a fine background for the heavy elements of the lettering and workmark printed thereon in black and red. Now comes the most unusual feature. The front leaf is of transparent cellulose tissue. The word "Type," near the lower, right corner, in heavy condensed "Gothic" an inch high, is printed in red. With its lower, left-hand corner in line above the "E"

The Inland Printer for March, 1935

in the title line, the square workmark appears in a green which is also used for a second line of type, "for You to Use," which, squared up with it, is printed right below the big word "Type." This is but half of it. Obviously, such a transparent leaf needs the right background. That is supplied by a sheet on the silvered front surface of which a halftone, showing a section of a type case, at an angle, intriguing and modernistic, is printed in black. It surely looks like type in the case, new type, too! The combination of the transparent sheet over the printed metallic one could be applied to many brochures. It expresses the de luxe, if anything printed on paper can. Back leaves are layout sheets, ruled with the pica as the unit. Presswork is entirely in keeping, but, in view of distinction and general impressiveness of the features of design and typography, might easily be overlooked. Though you don't seem to need it, more power to you.

WE'D DEFY ANYBODY except Bobo, with his brain shut off, to see "5,000 Years and 10" lying before him and not open it. One just has to—the curiosity appeal is so strong. Strongly embossed in white against a red-brown band that extends clear across the cover is a design embracing cows, calves, and milkmaids that can best be described as of the Egypto-American school. Below, and to the right, is the wording in shaded outline, embossed in silver. A most unusual cover! Different, too, is the stock—white double thick, also embossed, in a pattern suggesting the churning of milk. It's a forty-four-page-and-cover brochure, with a size 14 by 11 inches, sent to the 69,000 stockholders of National Dairy Products Corporation, made up of some of the leading dairy, cheese, and ice-cream companies of the country. A profusion of bled halftones of people, plants, and scenes, domestic and foreign—reverse zincs of the sub-



Cover of house-organ of Tippecanoe Press, Monticello, Indiana, original  $3\frac{3}{8}$  by  $5\frac{1}{4}$  inches. It shows gear in orchid, such as could be cut from rubber or linoleum by printer. Type in black

titles from Stymie Bold diagonally screened—with supporting bands of silver combined with sketchy pen-and-ink illustrations in the same color—bled background screened tints in green carrying the text—yet ample white space shown

throughout. The type used for the major part is twelve-point Stymie Medium, with twenty-four between lines—invitingly readable. Designed by M. Olis, printed by Blanchard Press, Incorporated, spirally bound. Possibly the most unusual stockholders' report ever issued, doing credit to everybody concerned and proving that to one firm at least de-press means go-to-it!

THE ANTIOCH PRESS, Yellow Springs, Ohio. —We like the binding of the "Grey Dolphin" keepsake, though would prefer to see the title labels, on bronze metallic paper, somewhat lower on the backbone and front, also proportionally farther to the right on the front. In the changed positions, a better proportion—the relationship between margins—would be evident. We believe the front would be improved, in view of the similarity of gold label and orange stock, if there were a rule panel in black around the label. This would snap up the effect. Text in Garamond is excellent, and though spacing between words is sometimes too wide, the effect is minimized because lines are leaded. The cause seems to have been the desire to avoid word divisions at ends of lines. Parchment-quality paper adds a note of quality, of course, though its association with such a bright-colored cover might possibly be considered a bit inconsistent, combining as it does the old with the new. There is one serious fault with the text pages, where initials appear. The blue on which the decorative part is printed has a cheapening effect, and the blue being so light, initials do not harmonize with type. If this part of the initial were black, with the letters filled in with red, as at present, the appearance would be greatly improved, especially if initials were properly placed. There is far too much space around them—but worse is the fact that the top of the first one is not aligned with the top of the first line of text.



Front cover and a page from issue of The Phoenix Flame, printed by Superior Service Press, of Chicago, for Phoenix Metal Cap Company, Chicago

SIXTY YEARS AGO Moritz Traube took a drop out of a Gelatin solution with a glass rod. He immersed this drop in a solution of Tannic Acid and in a few moments a film (membrane), had formed on the surface of the drop of Gelatin. Water could pass through this membrane, but neither Gelatin or Tannic Acid could. And thus Traube had made an artificial cell possessing the physical properties of plant cells, and of the cells in a living, human body.

If we drop a crystal of anhydrous Potassium Ferrocyanide into a solution of Copper Sulphate a brownish membrane will form around the crystal. This membrane will expand and grow into shapes resembling vegetable structures.

The experiment can be reversed by using a crystal of Copper Sulphate in a solution of the Ferrocyanide. The addition of Sugar to the solution will result in one sort of growth, of Gelatin in another, and by varying the strength and composition of the solution a multitude of forms can be produced.

Silicate (water-glass) solutions and salts of heavy metals, alkaline earths and many other substances may be made to produce forms which have the appearance and some of the physical attributes of living matter.

For instance, artificial mushrooms, so "life-like" that when placed with natural specimens they can scarcely be distinguished, can be made with pieces of fused Calcium Chloride immersed in a solution of Sodium Silicate, Carbonate and Phosphate.

When a permeable membrane surrounding and holding a fluid is immersed in another fluid, either of a different chemical character, or of the same chemical character but of a different concentration, osmotic pressure is generated; i. e., the fluid inside is pulled through the membrane into the fluid surrounding it, or some of the fluid surrounding the membrane is pulled through it into the interior of the cell. When the direction of this force is toward the inside it is called endosmosis, and when from the interior of the cell to the fluid surrounding the cell, exosmosis.

Traube ascertained that if sugar, or other soluble substances, were added to his Gelatin solution the cell would grow, but if the same things were added to the Tannic Acid solution the cell would shrink.

That is because the sugar dissolved in the Gelatin solution which forms the inside of the cell raises the osmotic pull by reducing the vapor pressure of the fluid

LIFE-LIKE FORMS BY CHEMICAL REACTIONS BY M. TRAUBE



# Use Anilin Ink for Cellulose

Here the latest methods of handling transparencies are told as guide to swiftly expanding class of work

By ROBERT F. SALADE

» » VARIOUS special types of oil and anilin inks now are being used to print single-color and multi-color designs and transparent cellulose material. These inks are also being used to print on metal-faced paper, on celluloid, kraft, metallic-coated papers, tinfoil, gelatin, vegetable parchment, and all paper stocks having a hard or smooth finish. The principal technical facts in this article are confined to new methods of printing transparent cellulose materials, including the moisture-proof.

During the last few years, the so-called anilin-printing process has been developed to a really remarkable extent, especially in the bag-manufacturing industries. For the most part, this development has been due to the ever-increasing demand for transparent bags, envelopes, and similar containers, printed with advertising designs, display-type forms, and even illustrations in bright colors. The ordinary type of anilin-printing ink is transparent in color and this is not in its favor for good printing. With the advent of moisture-proof and other transparent cellulose materials came a natural demand for opaque-color ink to be used on these stocks. In anilin ink, the opaque colors have been made possible by the addition of finely ground solid pigments. The colors are: white, yellow, red, blue, green, black.

These opaque anilin inks have not made things easier in the pressroom. They have a heavier body than regular anilin ink; and they have the tendency to become thicker during a long run, and they do not dry as brilliantly on cellulose as the transparent anilin ink. However, the opaque colors have advantages, namely: They dry with a more solid color, especially with type forms, line engravings, and designs with solid areas; they make overprinting of colors possible, and they adhere readily to the hard, slippery surface of moisture-proof cellulose and similar materials.

One of the recent new developments in connection with opaque-pigment colors of anilin ink is printing on the "reverse side" of transparent cellulose materials, in such a manner that the printing is seen through the sheets of stock—that is, seen through the stock when it has been made up into bags or envelopes, also when the printed stock is properly used as food wrappers. One great advantage of this method is that the printed design, bold type forms, and so on, appear as though they have been coated with some clear overprint varnish. It is, of course, the glossy, transparent stock that produces this handsome effect.

The printed opaque colors are exceptionally brilliant, and at the same time, uni-

formly solid. Another advantage of this process is in the fact that the printed colors cannot be rubbed off or scratched when the finished bags or envelopes are handled, nor is there danger of colors "bleeding" if containers are handled by wet fingers.

Now, in order to produce this kind of "reverse printing," it is necessary to have special printing plates produced in such a manner that they will print designs, letterings, and so on, just the reverse of the regular style of letterpress printing. These plates may be read like a printed page.

They are no more expensive than those of regular types, because they are made from reverse originals which usually are photoengravings. As a general rule, runs of this class are exceedingly long, and are produced on the roll-feed or rotary web presses which print from two to five colors as a continuous operation.

At the present time, on these modern roll-feed and rotary web presses, a broad variety of the so-called anilin printing is being produced from each of the following types of printing plates: Nickel-faced copper electrotypes, nickeltypes, nickel-plated stereotypes; engraved (cut) rubber plates, molded rubber-plate duplicates of the type forms; coarse-screen and deep-etched halftones; line engravings; and zinc etchings.

The use of rubber molded and vulcanized plates is increasing for practically all kinds of anilin printing. Yet, in connection with the new types of opaque-pigment-colored anilin inks, metal printing plates are proving quite satisfactory.

Among the comparatively new varieties of molded and vulcanized rubber printing plates are those made for printing reproductions of forms of small-size type matter, in opaque color ink, on glassine, cellulose, and other transparent sheets. Type faces as small as five-point are reproduced by the direct method of taking a mold of the form in special plastic composition on one of the modern, electric, platen-type hydraulic molding-and-vulcanizing presses. A thick sheet of rubber is placed over the mold, then with powerful pressure on the press, the molded-and-vulcanized plate is made.

In the same manner, by means of a photoengraving, rubber-plate reproductions of type matter, even smaller size than five-point, may be made. But, first the form is set up in a larger size of type, ten-point as an example. After this form has been proofread and okayed, a press proof of it is taken, in black ink, on smooth white paper. Then the photoengraved plate is made, reduced to the desired size. There are many uses in specialty printing for rubber-plate reproductions of small-type text.

Outstanding among the advantages of the regular type of anilin ink is its rapid-drying feature. It will dry almost instantly



Alfred A. Knopf, book publisher, is using metal-foil book jackets for eye-appeal, five examples being shown. The article on this page tells how printing of such stock is done with anilin ink



when printed on any cellulose material and many other kinds of stock. This feature alone makes it possible to print either single-color or multi-color work at remarkably high speed.

However, since the anilin ink is more expensive to make and run than good types of oil ink, both printers and ink manufacturers are devoting closer attention to new types of quick-drying oil ink. Already, considerable success has been attained using special makes of colored oil inks, printed at high speed on several of the transparent cellulose materials, glassine, and vegetable parchments. Nevertheless, no oil ink has yet been perfected that will print moisture-proof cellulose without offset. One of the new quick-drying oil inks is made with an anilin-base dye and contains, in addition to linseed oil, a percentage of white shellac.

Anilin ink is actually a "paste," because it is mixed without grinding. Each batch must be mixed fresh in the printing plant, immediately before a press run is started. The common formula in use is: About 45 per cent hot denatured alcohol (this being the solvent); 10 per cent base dye of the desired color; about 43 per cent clear white shellac; 2 per cent glacial acetic acid. A power mechanical ink-mixing machine may be utilized to thoroughly mix each batch of color. For anilin printing on moisture-proof cellulose, a small portion of lacquer should be mixed with the ink, or "paste."

The principal reason why anilin ink is costly, compared to oil ink, is that with almost every pound of it applied to stock, several pounds of solvent are evaporated into the air and lost. It is necessary to add a thinner to the ink every few minutes during a press run, and this must be done carefully to be sure color changes will not show in the printing to any great extent. Changes in a shade of color may also occur with different press speeds. These difficulties are less serious when printing is done with the newest types of semi-anilin ink, especially with work calling for one color printed over another.

Semi-anilin ink is made by adding a dry color pigment to it, to make it opaque, then by grinding the batch in an ink mill. Ink of this type is usually printed as a base, to provide for the overprinting of another color. It may be used also for printing of forms of type matter on any kind of stock having a hard surface. The second color should be printed over the base color with a light impression, to prevent "picking."

★ ★

## Invaluable to the Printer

We regard THE INLAND PRINTER as one of the finest publications in the country, and invaluable to the printer.—MORRIS STEINBERG, *Morris Press, Incorporated, Detroit.*

# Plastographs Offer Variety

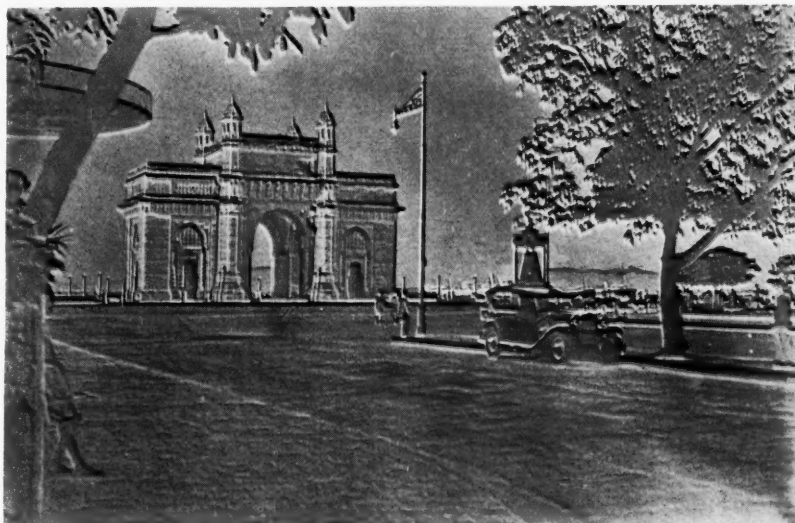
Old idea is revived to increase printer's novelty array  
and so increase the attention value of advertising

By D. H. DeMICHAELS

» » PUBLISHED ON THIS PAGE is another "plastograph," this one produced by *The Times of India*, Bombay. The first, in THE INLAND PRINTER for October, 1934, on Page 34, was made by J. A. Lucas, art department, the McGraw-Hill Publishing Company, New York City.

While Lucas gave no information other than the plastograph was purely a photo-

Portraits are not particularly successful unless clothing worn has sufficient high-light and shadow to give the effect of a stone bust. Buildings, various scenes, flowers, machinery, and so on, lend themselves nicely to the method. Radiographs make especially attractive subjects, the article discloses. A little experimentation will tell what can be used and what cannot.



Photographic novelty has broad advertising appeal when properly used

graphic process, he did consent to give information to the Indian publication, as it would not result in increasing the number of such prints appearing in this country, and so reduce the value of his own efforts by making such prints common.

In sending the print shown here, N. J. Hamilton, assistant business manager of *The Times of India*, reported that his process man merely glanced at Lucas' instructions and announced he was familiar with the method, having used it in Germany years before. The print shown was made within thirty minutes.

THE INLAND PRINTER then immediately checked literature in local photo-supply houses, and a complete description was found in the current issue of *The Home Photographer and Snapshots*, an English journal, which stated the method was thirty years old. The latter emphasizes that making "bas-reliefs" is a simple process, but that not all photos are suitable for use as plastic-relief picture copy.

The first step is to copy the original negative in contact with a glass plate. Fine-grain plates of speed seventy are said to be best. The two are placed emulsion to emulsion in a printing frame having sufficient tension to assure absolute contact. Exposure to a twenty-watt light for one-half second at four feet is the next step. The newly exposed positive plate should be developed on the thin side, rather than over. This gives a positive transparency.

Place the two together again, emulsion to emulsion, in register. It will be noted that one cancels the other, and appearance is flat. Now, move them gently out of register, not more than one-thirty-second of an inch, and the bas-relief effect is seen instantly. Too great a shift will cause heavy black lines to appear, lessening the effect.

The two plates are then bound permanently together. The paper used in bordering lantern slides may be used, or even ordinary adhesive plaster. A strip an inch long, on three edges, is all that is necessary.



Making the exposure in an enlarger to get positive prints on paper is the final step. It will be necessary for the photographer to make test exposures, as he is printing through a double plate, and estimates for the usual single plates do not fit. A thin transparency (positive) and a not-too-dense negative combination may well increase exposure about 50 per cent. However, variation is great, depending upon the subject, and tests should be made.

## Paper Features Type Art

Each Sunday, the society-and-drama section of the Columbus (Ohio) *Sunday Dispatch* has, as first-page decoration, a picture or design made up of typographic ornaments and border units. The pattern may be a simple one-column decorator or a page-width border design. In the Christmas-week issue, a typographic Christmas tree was spread over the entire first page.



Full-page design created by Carleton C. Berry on miterer

Where glass plates are used for original negative and transparency, contact prints cannot be made, as the two thicknesses of glass will throw such prints out of focus.

THE INLAND PRINTER offers this brief description of the process in the belief that offer of such plastic photos, now almost unknown in this country, adds another useful sales and selling tool to the printer's expanding "bag of tricks."

The creator of these attractive examples of the typographer's unusual art is Carleton C. Berry, composing-room foreman of the *Dispatch*. During November, a full page in the Sunday paper was devoted to Berry and the story of his typographic pictures. It showed him making up a picture, displayed a stickful of prepared border units, together with the picture made from them, and also a number of his other designs.

The story further declares that Berry is the originator of the idea. It mentions, at the same time, that he has been doing such work for some six months. The story adds that publishers in every part of the country have written to the *Dispatch* for facts.

As every old reader of THE INLAND PRINTER knows, Albert Schiller, of New York City, has been producing pictures and designs from typographic ornaments for years, many of his pieces having appeared in these columns. Schiller's mural "painting," designed for Radio City, New York City, was publicly exhibited about the time Berry began to work out his ideas.

Full credit for originating and developing the typographic picture, it therefore appears, must go to Schiller, although this need not detract from the praise given to Berry by the *Dispatch* for his work. The latter now rarely uses "dingbats" for his designs, working almost entirely with plain and decorative border slugs. He "carves" his pictures with a rotary miterer installed some six months ago in the *Dispatch* composing room. He did some work with ornaments in the past, but gave it up.

Berry is not an artist, in the sense that he does not draw. His designs are worked up from memory from things he has seen, the units being cut according to his mental picture, then fitted together.

## The Inland Printer Is Needed

Please enter our subscription for THE INLAND PRINTER. This firm recently celebrated its second anniversary. John Albison learned his trade in the Gannett Publishing Company and the Kennebec Journal Company of this city. I learned the trade in the latter firm, then took a special course at the Carnegie Institute of Technology. Then I was employed as estimator for The Commonwealth Press, Worcester, Massachusetts, and the Ronalds Company, Montreal.

The success of our firm, which was born during the worst year of the depression, illustrates the theory that two young men with enough printing and business experience can build up a printing business. It takes work and plenty of it to compete with long established firms, but our competition has not been based on cut prices.

It is based on personalized service. Each customer is made to feel that his work is the most important thing in our lives. I deliver all orders personally, and try to see the customer at that time and talk to him.

Each of these packages contains blotters and scratch pads, made from cut-offs. We have the enviable record of only two spoiled runs in two years. It can all be summed up in two words, "Personalized Service," but I must also give THE INLAND PRINTER credit. For years I have read your publication.

At times I had a subscription, other times I borrowed a copy, but since the beginning of my apprenticeship it has been my Bible. I don't believe that one should try to conduct a printing business without help of THE INLAND PRINTER. I will look forward to receipt of the first copy, so that I won't have to bother our neighbor every month.—PAUL H. TARTRE, Albison & Tartre, Augusta, Maine.

The Inland Printer for March, 1935

# The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

## Customers Want Aquatone Work

Recently I have received inquiries asking if we were able to produce a view book by the aquatone process. I am entirely unfamiliar with any such process, and I am wondering if you can give me any information about it.

You will probably find it better to pass the work on to a concern equipped for aquatone, as a costly plant and experience are required. Illustrations of photo-like tones and clarity are produced by aquatone, which is in some respects similar to collog-type and to photo-gelatin printing. We are giving you the sources of this equipment, should you decide to take up aquatone.

## We Offer Readers Our Thanks

A number of friendly readers have sent us the name and address of the makers of Sureset compound and the information has been forwarded to the reader who recently requested it. Thank you, one and all.

## Small Offset Presses Are Success

Could you advise us if the small offset-litho press has proved a success? Is it possible to produce successful work by directly typing or drawing with suitable equipment onto the plate? Is the process suitable for general work, such as letterheads, business forms, envelopes, and so on? We are greatly interested.

Your questions can be given an affirmative answer. We suggest you write the several manufacturers of small offset machines for full information.

## Printing Perforated Labels in Rolls

We have had a few calls for labels printed in the roll in one and two colors and perforated. Is there a press which does this work?

We are sending names and addresses of manufacturers of roll-feed presses of this type. Some papers used for labels are not to be had in rolls.

## Numbering Machines Stick

We are having trouble with our numbering machines, in that they stick and have to be continually cleaned, washed out, and oiled. We can run only 500 or 1,000 impressions before the machines jam. After a run, we wash machines with gasoline and keep in kerosene until they are again to be used, when we dry and oil them. Is there a special lockup for the machines so that they will be free?

Too much compression in lockup jams the machines. Look for faulty justification.

The machines, after use, should be soaked in crude carbolic acid, washed out in gasoline, stored in kerosene for short periods of time. For a long period it is better to dry them and store in a dust-proof receptacle until again wanted.

It is possible that there are broken parts causing the trouble. It is easy to open up the machines for examination. There is an oil hole behind the fourth numeral from the right end.

## Hot Embossing of Small Dies

Please advise if Stewart's embossing board may be used for hot embossing? Is a 14½ by 22 press suited to this work if the dies are not larger than one by two inches? What attachments and materials are necessary, and where can they be obtained?

Materials like the embossing board are all right for hot work if the male die or force is covered with silicate of soda under a sheet of onion skin before embossing.

An electric attachment, working from the ordinary light socket, is available for heating the female die.

## Has Slur on Typewriting Imitation

Enclosed is sheet of a run we are trying to print through silk on our cylinder press. You will notice a slur between the lines where silk contacts the stock. Can we overcome this?

On this soft paper, print it with light impression and roller pressure. A piece of China silk for each page is soaked in cassava paste, wrung out, fanned dry, and then stretched over the page snugly but not extremely taut, with the overlapping ends placed under furniture surrounding page. Cover each page separately.

## In Market for Die-Cutting Machine

We would like some information as to what equipment label houses use to die-cut large quantities of labels. We have to die-cut several million labels and neckbands, and we are looking for high-speed, modern machines. Any development in the last year in this particular field?

A few million die-cuts are a mere trifle to the modern die-cutter, made by a concern whose products are acknowledged to be superior the world over. This machine, in the 28 by 37-inch size, will die-cut in one descent as many labels as you will be able to arrange on a pile of 25 by 38-inch sheets three and one-half inches thick.

## Asks Flexible Bindery Adhesives

In all the binding that we do, covers warp considerably, and we believe that this is due to the water that the glue must necessarily have. Can you help us out, giving us the name of the concern from whom we can buy glue or substitute for it that will not warp covers made of this heavy cardboard?

You will find the adhesives you want thoroughly discussed, with the formulae, in Technical Bulletin Number 14, "Bindery Adhesives," by B. L. Wehmhoff, issued by United States Government Printing Office, Washington, D. C.

## Rear End of Sheet Wrinkles, Slurs

We are sending you sheet as we finally ran it, showing the slur and creasing along the outside plates eliminated to a great extent. The plates were off their feet to some extent, and we had to saw through the bases to print them at all. We had trouble with stock waving on edges.

Reduced to the final analysis the composing room deals with rectangles, and the pressroom with parallel surfaces. A pressman's first requirement, without which a satisfactory run is impossible, is a level and type-high form. Nothing can make up for the absence of this condition.

In your case, it caused slur and wrinkle, because the two most troublesome plates at the tail end were higher under the printing pressure than the rest of the form, consequently creasing the sheet instead of ironing out the swollen edge. In a case like this, a gripper near each end of the sheet, with a band inside the gripper, is helpful. Also, bands and brush, set a little tighter in the center than at the ends, help to iron out the swollen edge. Advise how you come out next time it occurs.

## A COPY SUGGESTION

### When

your business shows signs of improvement, let it be reflected in your printed advertising. This will help stimulate prospects as well as your own selling force.

★

Globe Printing Company, Oshkosh, Wisconsin, finds this effective as ad

### Stock Sticks to Perforating Rules

We are wondering if you can give us some help on the enclosed sheet. We would like to run it on our automatic jobber, but have found it impossible because the perforating rules will not release the sheet without lifting it from the tympan, and the delivery fingers miss it. Perhaps you have some method to suggest to hold the sheet down. We are using type-high perforating rule. It is quite a long run, and we had to make the initial run on a hand-fed press.

With a number of perforating rules running at right angles to each other across the sheet, makeready and stripping devices must be right to remove the sheet neatly from the form. At the start, the platen and the form should be parallel. This is the most important requirement in makeready.

Next the rules must be given uniform impression, with either underlays or overlays. This, too, is important, else the sheet will cling to the highest rules. After makeready, the stripping is readily arranged for with auxiliary grippers attached to the regular grippers at right angles. Other grippers may be attached to auxiliary grippers so that the many gripper fingers clamp the sheet near the perforating rules.

If this is not sufficient, a number of the brass-tongue gage pins may be fastened in the tympan, below the lower gage line, with the brass tongues arranged close to the tympan to hold the sheet down.

### Register on Sheets of Cellulose

How is cellulose tissue handled in sheet form to obtain color registration?

It is not practicable to attempt printing in register on sheets of cellulose unless it is secured to a flat sheet as foil is backed. Most cellulose printing is done on roll-feed presses.

### Decides to Use Dry Mats

We have recently changed over from the wet to the dry mat, and would appreciate information on the latter.

There are several makes of dry mats. We are giving you names and addresses of makers, who, on request, will be pleased to send you free samples of dry flong and full information on working.

### On Learning Trades From Books

A study of the practicability of using textbooks in teaching trades in the public schools is now in progress. This is unquestionably practicable if the study of the textbooks does not supplant manual training, but is kept supplementary to shop practice.

Some of us absorb knowledge by reading (through the eye) far better than by listening to lectures (through the ear). The average student can weigh a sentence and read between the lines much more easily in the printed page than by trying to cover the ground by following a lecturer.

The practice in the shop is most important, the *sine qua non*, in learning a trade or other work which requires dexterity. It is all very well to study the history and the theory of an art or a trade, but what really counts is technique, whether one is playing golf, a Liszt rhapsody, or baking a Lady Baltimore cake. Technique comes out of happily combining dexterity with knowledge obtained by reading and observation or, in other words, watching the other fellow's game, for a book is just the concentrated extract of the best in the author.

Most important of all is dexterity, and that in most trades and many divisions of art comes from practice.

### Seeks Right Inks for Foil Paper

We operate a label press, using foil paper, and are experiencing some difficulty securing the proper inks. We would appreciate your putting us in touch with any ink manufacturer specializing in inks for this particular purpose.

Name of inkmaker is being sent to you. Send him samples of foil papers and the name of the press.

### Gluing Covers On Is Simple

In gluing on the covers of small booklets, to make same adhere to cover wire stitches, is it usual practice to apply glue on the covers on a platen press before attaching and is glue also applied to backs with brush in usual way? If glue is run on press, what kind is used, and how is it removed from rollers and plate?

All that is necessary is to apply warm glue on the backs and then attach the cover, which previously had been scored, rubbing the scored section while the glue dries.

### Method of Producing Metal Seals

We enclose a sample of metal seal. Could you let us know how it is colored or printed? There is no grain or screen visible in the colored area and the color is different from seals I have seen.

The thin sheet of brass is printed and embossed in one operation from hot plate, reverse etched (intaglio). The heat gives the peculiar color effect when the ink is baked on. A well known example of this sort of printing and embossing in but one operation is the stamped envelope of the United States Government.



"In the Days That Wuz"—With Apologies to Pressmen

Cartoon by John T. Nolf, Printer-Artist

The Inland Printer for March, 1935



## Cause of Wear on Halftones

We had an order for a folder on which the quantity was 35,000 and you will note that in the early part of this run the three plates which we have marked showed up considerably lighter than they do when we had run 25,000. We are somewhat at a loss to know why these plates wore out in certain places. Can you advise us as to the cause of this trouble? You will note some of these plates are not affected.

The plates that show wear were not firmly seated on the bed of the press but springing and rocking under impression. These plates, not being level and type high, required more overlay patches to make the low parts print and this caused wear. You may note spaces working up in type lines parallel to the worn cuts, indicating the units are not firmly seated on the bed.

## Studies Envelope Press Operation

I would like your views concerning the Gowdy automatic envelope press. There is a press of this type where I work, idle for the past few years, although it is in good mechanical condition. No one has tried to run this press lately and every one condemns it, but admit that they know nothing about its operation.

Could this press be operated successfully by one who understands its operation? I cannot supply a picture or drawing of this press, but it was patented July 25, 1922.

This is a standard, high-grade envelope press in use throughout the United States. It lacks the versatile range of some envelope presses, and is classed as a specialty press, and an efficient one. Probably you may obtain instructions from the manufacturers and, with attention to gears, cams, and timing, operate it.

## Wants Collotype Prints

Will you be so kind as to tell us where in the United States collotype illustrations can be purchased? I'd like to get some made.

Collotype, aquatone, and photo-gelatin processes all produce beautiful photo-like prints. Advise you to look into all three. We are sending you sources of supply.

## Seeks Facts on Transfers

We are interested in the production of transfers which are applied by heat, and would like to know methods, equipment, and so on.

Quite naturally, the leading transfer manufacturers will not divulge their trade secrets. We are printing your request hoping that some reader can help you.

## Plans to Heat Printing Inks

What inks are used to print on cellulose; can these inks be purchased, or are they privately made from secret formulae? Is there any commercial printing process using hot inks, and who makes these inks?

The leading inkmakers make regular inks especially for printing on cellulose, and these, like other lines, are sold in the open market. Inks have long been heated, as

required, but not until recently has an electric ink heater for use in the fountain been brought out. We are sending the address of the source of supply.

## Removing Static on Rotaries

Please advise us if you have any information as to satisfactory equipment for removing static from paper while passing through high-speed rotary presses (printing from roll paper and folded into continuous fold).

Neutralizers and sheet heaters are effective. You will find these advertised in THE INLAND PRINTER.

## Stumped by Blue Over Gold Ink

We would appreciate any information you might be able to give us in regard to printing the enclosed labels. These labels were run with the regular metallic ink, direct from the can, on a heavy-duty platen press with and without slip-sheeting. The ink dries a little slowly, picks off and offsets on slipsheets, leaving a spotted, uneven appearance.

The gold ink looks good. Send a sample of paper and printed sample to the ink-maker, giving name of press and have him supply quick, hard-drying halftone blue ink to print over gold and dry promptly.

## A COPY SUGGESTION

# Value of Color Harmony

Color is coming more and more to be recognized as a sales tool . . . colored paper, colored ink, and combinations of both, either help or harm the sale.

Of course, there is a place in printing for the use of contrasting colors, but we have found that colors which harmonize are many times more effective than the use of colors that contrast.

There are appropriate colors for various kinds of business and appropriate combinations (harmony) for different sales messages . . . different objectives.

We have given much time and study to the use of appropriate colors and can be helpful to you when you plan your next piece of printing or your next advertising campaign. Our experience and training are yours for the asking . . . this is part of our service to our customers. May we discuss the selection of color for your next printing order?

★

M. P. Basso and Company, New York City, sells colors thus in its house-organ

## Wraps Halftones in Cellulose

One of the older and larger engraving concerns, which had previously carefully boxed its plates in individual containers for delivery, now wraps each plate on wood base in cellulose tissue to protect the wood mount from variations of humidity, and quotes a famous advertiser: "We couldn't improve the product so we improved the package." It's an idea.

## Another Address Is Wanted

We have had a call for some special forms for dentists, put out by Roth Specialty Company, but cannot locate this concern. Can you help us? We are also looking for a concern that does spot carbonizing for the trade.

We are printing your query about Roth concern. Some reader may have the address. You can do spot carbonizing yourself with ink from a successful maker, whose name we are sending, or he will give you name of a concern in your section doing spot carbonizing.

## Coats Cement With Water-Glass

In an issue of THE INLAND PRINTER of quite some time ago, there was a formula of a solution of silicate of soda in water which, when mixed in the proper proportions, serves as a hard, gray, glossy finish for cement floors. I cannot locate the formula, and am rather anxious to get it, as our cement floors give off a rather annoying dust and grit. I am sure others would be interested if you have this information.

We cannot locate the article in question. Silicate of soda may be mixed in any proportion with water and, by a little experimenting, you may determine how much water can be used to keep down the cost without impairing the efficiency of the water-glass as a cement-floor finish.

## Wants Parts for Campbell Press

Can you give us the name of the manufacturer of parts for the Campbell cylinder press?

We are printing this query in the hope that some reader can supply the answer.

## Multi-Color from One Halftone

We are seeking information about the process of producing multiple color prints from one halftone (block) plate.

One process is described on Page 96, September, 1928, issue, and a specimen is shown facing Page 26, February, 1934, issue. Another process is described on Page 75, February, 1932, issue.

## Does Die-Cutting On Platen Press

Will you give us the name of a reliable firm of die makers? Can 2 by 3 dies, cut out of 14 by 22 sheet of board, be run on a platen press? If not, how many such dies are safe to gang?

We are sending the name of die maker. You can die-cut on the platen press, using a sheet of saw steel on the platen, attached by screws.



# Proofreading Is a Profession

Quality of workmanship brought to task decides whether individual warrants rating in higher classification

By EDWARD N. TEALL

March 14, 1923, *The Nation* ran an editorial suggested by the death of my father, F. Horace Teall, whom it mentioned as one "of a race of great proofreaders," one whose work refuted "the public conception of a proofreader" as "a hack who has mastered the mechanical art of spelling." That article, with some humor, contains statements and suggestions of value for proofreaders striving for enhancement of their own and their calling's usefulness. Part of it is here reproduced, with the hope that it will reward perusal:

Some of the best of our younger publishers seem to consider the expert proofreader a needless luxury; editors know that a good proofreader is not only indispensable, but an artist in his own, and, at his best, in other languages. A really able one knows everything; he must have a perfectly astounding knowledge of the classical languages, of literature, of history, of the names of public men in all countries.

He must catch an error in the patronymic of every north or south polar explorer. He may not have read a book of Darwin's, but he must know their titles and the spelling thereof. As he reads, he must challenge the statements of the greatest and most dogmatic of authors and editors. More than that, every self-respecting office has its cherished idiosyncrasies, which he must observe.

Many are the difficult problems to be solved. When is a foreign word sufficiently naturalized to abandon italics? "Sauerkraut" and "camouflage" are obviously well domesticated in English, and so are "clientele" and "matinee," but nationalistic proofreaders often stand on ceremony and adorn the latter with accents.

Mighty battles have been waged upon the capitalization of a single word such as "government." Every good editor or proofreader has his pet hates and his suppressed desires; neither has the divine afflatus if he is not willing to fight to the last ditch for his hobbies. And he is an exceptional editor, indeed, who does not at times horrify his proofreader by violating his own rules. To the real artist in proofreading, the error leaps out from the page and enters the eye before the eye itself has time to focus upon it. It is intuition, inspiration, second sight, a sixth sense which guides him, but, sad to say, even the best of proofreaders is bound once in a while to let something slip. Then the editor has his inning and the last word.

This rather lengthy quotation is meaty for us of the printing world. The part of it that sticks out is the sentence in the omitted section about the mistake of regarding the real proofreader as a "hack." The inescapable suggestion is that, at his best, the proofreader is, as I have often contended, a contributor to the success or failure of printing. In actual experience he ranges from the utility man who picks up a proof

and skims through it, quickly and casually, checking with copy, to the highly skilled worker who demonstrates fitness to be trusted with fuller editorial responsibility. Between these extremes is an army of conscientious workers who read for newspaper shops, for commercial shops, and for publishing plants of greater or less degree.

I hear people croak about the decadence of proofreading. They croak about everything: business standards have been lost, the church is losing its hold, education is rotten, sport is becoming a business, and all that. Well, we are up to our eyebrows right now correcting the evils of business and banking; church attendance is not visibly dwindling; the boys and girls of today seem to know as much (at least) as their parents did at the same age, and athletic records are broken now and then.

There are still visible weaknesses in education and other things, but it seems to me there always were, and probably always will be. That is part of the glory of the game. And while proofreading could stand much improvement, I imagine if there were any real way to test it, we should find little real difference between those "good old days" and these times.

Proofreading is, as it has always been, a calling without possibility of great financial reward. Proofreaders do not get rich reading proof. But the work is pleasant, to those naturally fitted for it. Given a comfortable place to work in, with good light, a reasonable degree of quiet, a supply of reference books, and fair consideration of the value of his services, the proofreader should lead a happy life.

The good proofreader has something of the artist's temperament. He is as keen about punctuation as the painter is about proper mixing of colors. He is as pleased when the types are corrected as a poet is when the meter works out just right. He matches the musician in appreciation of exact "effects."

The proofreader who is indifferent to small matters, who is satisfied with a result far from perfection, who marks his proofs in sloppy manner, and has no consideration for the compositor who must make the corrections in type, will not go far, does not deserve to go far—and drags down the standards of his calling. He is generally the one who does the most kick-

ing because proofreaders are not appreciated by "the office."

What caused me to write this article? A young proofreader's surprise and resentment when his boss told him "Proofreading is not a profession." The youngster was genuinely shocked. He had thought of himself as breaking into a profession. Just what his idea of a profession would be, I don't know. Probably he could not give a satisfactory definition. Could you? My own ideas are not too clear, so I turn to the dictionary—and find this:

That of which one professes knowledge; the occupation, if not purely commercial, mechanical, agricultural, or the like, to which one devotes one's self; a calling in which one professes to have acquired some special knowledge used by way either of instructing, guiding, or advising others or of serving them in some art; calling; vocation; employment; as, the profession of arms, the profession of chemist.

And that's what the dictionary gives us! If that is a definition of "profession," I'm a literary artist; and I am *not* a literary artist. It is a job, and that's what people want nowadays. And it is worth just as much as you can make it be worth, or as much as you can make others think it is.

While one reader is stewing over the failure of the world to recognize proofreading as a profession, a hundred others are plugging away at their work, doing their best on the job, and reaping the rewards of application to a useful task. I can think of no greater satisfaction than knowledge of work well done.

**NOBODY  
KNOWS**

"Doing business without advertising" says some one or other. "is like winking at a girl in the dark. You know what you are doing but nobody else does!"

When you want people to know what you are doing, printed advertising is a big factor. And this should be in keeping with the quality of your product.

**LET'S TALK ABOUT IT**

**CHARLES FRANCIS PRESS**  
461 EIGHTH AVENUE—NEW YORK CITY  
MEDALLION 3-3500

Printers frequently advertise in publications, as well as by direct mail. After all, printers are the ones who produce publications! This modern layout and copy is one of a series being published by The Charles Francis Press in "Printer's Ink"

The Inland Printer for March, 1935

# The Open Forum

This department is devoted to a frank discussion of topics of interest to the printing industry; the editor does not shoulder the responsibility for any views advanced by contributors

## Urges Precision Pre-Makeready

*To the Editor:* Although the contents of the article, "Cuts Down Makeready Time," in your February issue are pretty well a resume of the recognized practice in most of the more efficient plants using plates and patent base, it should be helpful to those who are using metal base for the first time and to those who have not as yet seen the light. It is carefully and clearly explained, and eminently worthy of the serious consideration of any one

of color forms as near as is possible before putting them on the press, it does not completely cover the modern way of precision makeready of plates by the plate-gage method under actual press printing pressure by means of the Hacker or other like equipment.

A plate backed up to eleven points, and possibly called accurate by the electrotypist, is seldom good enough for the press when received. By using a precision proof press, which is accurately adjusted to the presses in the plant, proofs are pulled of the

A great proportion of makeready time would be saved for the printer if the electrotypist could be prevailed upon to make as near accurate plates as is possible. We know that even the best plates will need a little makeready of some kind, but there are some electrotypists who do not prove up their electros, before sending out, in a way which would show them the uneven surfaces the pressman has to contend with.

I am sending you a few proofs of electros we have received which will quickly show what I mean by poor printing sur-



**Little Sketches from Everyday Life...**

**Reasons Why more and more Women insist on Magic Baking Powder.**

**THREE** out of four Canadian housewives prefer Magic Baking Powder for home baking because they know this famous baking powder gives complete satisfaction—the same sure results—every time! And it is absolutely pure—free from alum or any harmful ingredient.

**Recommended by Cookery Experts**  
Cookery experts and dietitians, the leaders in their field, are taking the message—"Use Magic Baking Powder for sure results. Less than it worth makes a fine, big cake. Don't risk failures with inferior baking powder," into hundreds of thousands of Canadian homes each month. In magazines, farm papers, newspapers, on posters and radio throughout

Canada this Magic Baking Powder story is constantly being repeated to Canadian women.

Your customers are sure to read this aggressive advertising. What's more they'll remember and follow the good advice it contains. It's why it will pay you to keep a good supply of Magic Baking Powder on hand. Get your share of ad. s. Display this well-known brand of baking powder on your counter . . . in your window. All the housewife needs is a reminder.

**No Price-Cutting Competition . . . the Gillett Sales Policy Protects YOU!**

There's no subtle competition . . . no underbidding . . . when you deal with Magic Baking Powder. You get the benefit of the lowest standard Price Policy. Every Magic sale brings you a full profit.

The makers of Gillett Products are the only manufacturers of a baking powder that is on this protection. That's why it's so popular. That's why it's so pure. That's why it's so safe.

**GILLETT PRODUCTS**  
MAGIC BAKING POWDER GILLETT'S EYE MAGIC TONIC GILLETT'S CREAM TARTAR  
ROYAL YEAST CAKES GILLETT'S CREAM TARTAR  
MADE IN CANADA

**MAGIC BAKING POWDER**  
"CONTAINS NO ALUM."  
This statement on every tin is your guarantee that Magic Baking Powder is free from alum or any harmful ingredient.



**Little Sketches from Everyday Life...**

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Cookery experts and dietitians, the leaders in their field, are taking the message—"Use Magic Baking Powder for sure results. Less than it worth makes a fine, big cake. Don't risk failures with inferior baking powder," into hundreds of thousands of Canadian homes each month. In magazines, farm papers, newspapers, on posters and radio throughout

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**GILLETT PRODUCTS**  
MAGIC BAKING POWDER GILLETT'S EYE MAGIC TONIC GILLETT'S CREAM TARTAR  
ROYAL YEAST CAKES GILLETT'S CREAM TARTAR  
MADE IN CANADA

**MAGIC BAKING POWDER**  
"CONTAINS NO ALUM."  
This statement on every tin is your guarantee that Magic Baking Powder is free from alum or any harmful ingredient.

Left, proof of electro as printer received it and, right, same plate after pre-makeready work was done

who has not gone into the technical details thoroughly from the start.

There is no doubt that the methods described will reduce the time for getting register on the press so long as the method is not abused by the men doing the register work.

While the article covers in technical detail the work entailed in getting register

plates, and the underlay placed right on the plate itself, and not while being locked up on the base of a form.

There is as much time lost in taking plates off the base and putting on patches of underlay as there is in getting register, so the logical way to do this would be to have all the underlaying of the plate done before it reaches the pressroom.

faces. Proof Number 1 shows the plate as received by us, and Proof Number 2 shows the plate after it has been through the pre-makeready process before it goes to the pressroom.—F. BROCKLEBANK, *superintendent, mechanical division, The MacLean Publishing Company, Toronto.*

EDITOR'S NOTE: "We printed a talk by H. W. Hacker, giving the facts the writer calls for, in

THE INLAND PRINTER for December, 1934, on Page 57. We agree that much of the information discussed in the plate-mounting article is elementary to those already using metal base, but there are many, first considering it, to whom it is highly informative. We should appreciate hearing from readers regarding their thoughts on metal-base plate-mounting and on pre-make-ready work.

### Solution of Oil-Dripping Problem

*To the Editor:* Regarding oil seepage on the floor, we have had that annoying problem in this plant for a long time. The use of sawdust helped, but finally we had to put pans under each frame and between them. It was neither terribly expensive nor difficult, and the trouble has been eliminated entirely.

We put overlaps from the side pans to the center one, giving in effect a single pan. Our press is a small-cylinder model and we raised one side at a time about an inch. To do this, we removed the roller arrangement, and used ropes, planks, and jacks. The whole thing took seven hours, cost \$10 for the man who raised the press and \$20 for pans. To prevent the press from sliding, we used angle irons at each end with braces, both screwed into the floor, with uprights against the frames.—HENRY S. HANSON, *Evans & Brush, Incorporated, Brockton, Massachusetts.*

EDITOR'S NOTE: To Reader Hanson, our thanks for a helpful suggestion. It will be interesting to hear also from other readers as to how they have solved the problem.

### Offers Rare Praise

*To the Editor:* I am not of a type that is given to taking his pen in hand often to write words of praise. As a matter of fact, the times when someone draws a compliment from me are actually so few and far between that I'm actually inditing you these lines with my own two silly forefingers . . . at night, after everyone else has gone home. You see, if they saw this, they'd think the old boss was getting soft . . . and I couldn't have them thinking that for the world. A cold, phlegmatic person by nature, I seldom become so far enthused about anything, but I must say that THE INLAND PRINTER has won me over completely.

I can't say what it is, exactly. There probably isn't anything I can say that you haven't heard before, but one can't help but admire the warmth, the personal touch, the sincerity of THE INLAND PRINTER.

Not given to blatant boasting, its pages fairly radiate a quiet, contagious optimism that bodes well for the industry. You are certainly doing your share in helping to bring things back to their normal level.—JOSEPH E. PASSATINO, *president, Passatino Printing Company, Incorporated, of New York City.*

### Urges More Education

*To the Editor:* Your idea of prospecting for new ways and places in which to sell products of the graphic arts is a splendid one in theory. My only mental reservation concerning it is that the result of such research is liable to be of value only to large printing organizations, instead of to the average printer.

However, it gives me the opportunity to make a suggestion on a related subject. It seems to me that while the mechanical departments of the graphic arts have made steady progress, there has been a decline in the technical ability of the average printing-plant employee. It is practically impos-

### Serves the World

From far-off India comes evidence of the service THE INLAND PRINTER renders to printers the world around. An interesting letter tells the story:

*To the Editor:* I take my pen with great pleasure this evening, and write with it a few words of thanks to you for the many practical benefits I have received through study of THE INLAND PRINTER. Your INLAND PRINTER comes every month to my father, who has read it with great interest for nearly twenty years.

I have now joined my father's Press after having received my training in the biggest and most up-to-date press in India, The Times of India Press, Bombay, where the machine superintendent would nearly every day lend me THE INLAND PRINTER to read during the lunch hour.

I am glad to admit that THE INLAND PRINTER is always so full of interesting and really valuable information, that to me it is a real guide in my work, and I turn quite often to its pages as one turns to a dictionary when in doubt.

In 1928, when father built our present premises and ordered shifting, I came quite accidentally upon the place where all THE INLAND PRINTERS were kept, and not knowing what a silly mistake I was going to make, I cut as many beautiful color illustrations out of them as I could, leaving those few lines at the bottom of them untouched, as there seemed no attractiveness about the lines. You cannot imagine how happy I was to take all the "pictures" to school the next morning.

Those spoilt copies, along with all the later issues of THE INLAND PRINTER, are in my room today, and when I look at those lines, reading, "This beautiful reproduction in four colors . . ." "The above picture shows," and so on, and see no reproduction or any picture there, I feel sorry. But I believe that if I wish I can purchase those copies, can't I, dear Mr. Frazier? Please say I may.

Your Christmas number arrived the other day. I am eagerly awaiting my turn after my father has finished with it. If my father allows, I shall some day come to America, and will be pleased to see you.—KHALDAMAN SINGH, *The Model Electric Press, Lahore, India.*

sible today to pick up a good "all-around" printer with the knowledge and pride in his work that a craftsman should have.

We start boys in our plants. They learn to cut leads and slugs, or some other mechanical operation. After a year or two, when they are earning \$15 or \$17 a week, they have reached the limit to which their technical ability entitles them. We do not have the time and facilities for giving boys a broad training in fundamentals, or an appreciation of good typography.

As a result, it seems to me, the product of the average printing plant today has neither the impressive appearance nor the maximum efficiency, from a selling standpoint, which good printing ought to have. Thus the market for printing is restricted, to a degree, because we are not able to turn out the kind of printing that in itself would broaden the market.

It takes not only machinery, but skill and brains in the mechanical department to produce good printing. We have the machinery. We lack the skill and brains—and there is no provision in the present setup for assuring future improvement.

I believe it would be a good idea to have a National Graphic Arts College (which might be part of the institute you propose) where boys could take up the mechanical and production end of printing as a profession. The training should be such that graduates would know how to set up good work themselves, and how to lay out work for others. They would know how to analyze printed matter on the basis of its ability to accomplish the purpose for which it was intended, and how to make definite, practical suggestions for improvement.

Men with such training would be worth money to the employing printer. Their income would compare favorably also with those of the average college graduate today. In other words, there would be some tangible inducement for men with the necessary natural ability and taste to take up printing as a life work.

If the printing industry as a whole had printing of a higher type to sell, that in itself would tend to enlarge the market for printing, which is the purpose you had in mind in your January article.

Such a Graphic Arts College logically could be endowed by the paper mills, typefoundries, printing-machinery manufacturers, ink manufacturers, and other supply houses, and perhaps by the large printers.

The better printing we have, the more useful printing can be, and the more uses it will have. In other words, the future of the industry depends not only on finding more markets, but on developing more men capable of turning out printing intelligently and tastefully.—A. B. HIRSCHFELD, *The A. B. Hirschfeld Press, Denver.*



Proposes New and Easy Way to Break Down Cost Figures  
to Give Management Sharply Defined Operations Picture

# Simplifies the Use of Cost Facts

By EDWARD T. MILLER

» » » IS MANAGEMENT becoming confused over the increasing number of indicators on the printing dashboard? The monthly "readings" are requiring more and more calculation in order to reach the actual measurement of the month's factory activities and production.

Most managers, who know the value of their shop statistics as guides to management, at one time or another have felt the need of *one figure* which actually indicates the true result of the month's productive effort. Without in any way disparaging the value of the department hour costs determined by the 9-H statement, the profit-and-loss ratios of the operating statement, or any of the other aids to management, there is a feeling that, if these could be reduced to some one common index, it would be possible to apply management methods more directly and more definitely to enhance profits and stop losses.

The chargeable or productive hour is generally accepted as the best measure of manufacturing activity in printing plants. When this *measure* of activity is divided into the *expenses* of the activity, we have the *cost* of the activity an hour. But, as means of showing the factory effort as a whole, departmental measures do not go far enough and are too variable.

They cannot be combined easily to cover the entire factory as a unit. One month the hour cost of a cost center may be normal because the productive hours are normal, though the next month the showing may be different because of slack hours or overtime.

Furthermore, departmental hours differ widely in their value, dependent on the amount they contribute to the general volume of business. An hour of presswork, for instance, in a department with an hour cost of \$5.00 certainly has a value five times as great as an hour of girl's bindery time, the hour cost for which is only \$1.00. These variations in hours and hour costs as between departments, and as between months, make it difficult to obtain from them that general, all-inclusive view of the activities of the entire plant which seems

so necessary if we are to know how efficiently and how effectively it is operating.

Having these variables in hours, hour costs, and hour values in mind, and the seeming impossibility of using departmental hours and hour costs as measures of the factory activity as a whole, management may turn to a new measure of the factory-wide activity—the *Factory Hour* and its corollary, the *Factory Hour Cost*.

By utilizing the data already collected in most printing establishments for the ordinary purposes, refining it a bit, and applying it to production costs and billings, management may have access to the total number of *factory hours*, the *manufacturing cost a factory hour*, and the *sales (bill-*

be \$500; that of the girl's bindery, at \$1.00 an hour, \$100—only 20 per cent as much. By using only one-fifth, 20 per cent, as many hours in the girl's bindery, we would have twenty hours with a value of \$100 or \$5.00 an hour, the same as the pressroom. These twenty "adjusted" hours are *factory hours*, and have the same value an hour as the pressroom hours which, at 100 per cent, basically become factory hours also.

In making the adjustments or "reductions" of the *chargeable* hours of the various departments to *factory hours*, perhaps the best practice to follow is to use the previous twelve-month-average hour costs of the several departments as the measure

of their *relative values*. While there are some changes in these values month by month, the relative positions do not show much change. Other conditions being normal, the highest twelve-month-average hour cost is taken as the base of 100 per cent. Whatever percentage to the "base" is the percentage of *chargeable hours* of that department to be taken as the number of *factory hours* of that department.

Reference to Table I will show the manner in which chargeable hours are adjusted

or "reduced" down to the factory hours. The twelve-month-average hour cost is shown in the first column. The highest is the one for the cylinder-press department, \$3.38, which for the month shown is taken as the "base" of 100 per cent. The percentages that the twelve-month-average hour costs of the other departments bear to the base are shown in the second column. The third column shows chargeable hours carried over from the 9-H statement for the month. When the percentages are applied to these chargeable hours, the results are the *factory hours*, appearing in the fourth column. Study this table carefully before proceeding further.

**Factory Hour Rates**  
Manner of adjusting or "reducing" chargeable hours for January to factory hours

Department	12-Month Average Hour Cost	Ratios—Per Cent	Chargeable Hours	Factory Hours
Composition .	\$2.89	85	928	789
Job Press....	2.43	72	479	345
Cylinder.....	3.38	100	2,104	2,104
Bindery.....	1.56	46	399	184
Totals.....	.....	.....	1,039	3,422
<i>Italic figures are computed.)</i>				

Table I is key to plan suggested here

ings) for a *factory hour*. When these are charted month by month, the trends of costs and selling prices are graphically visualized. Being measured by a common yardstick, they are dependable to show activity and conditions in the entire plant. And they are readily understandable.

The factory hour has the same value in every department—all productive hours of all departments are adjusted to a common value. Suppose, for instance, the pressroom and the girl's bindery referred to above each had 100 productive hours to its credit during any one month. Measured by the hour cost of the department, \$5.00, the value of the pressroom 100 hours would



## Accumulation of Inventories of Work-in-Process, Month by Month

Month	Composing Room		Job Press Dept.		Cylinder Press Dept.		Bindery		Totals		Materials* and Outside Purch.	Aggregate	
	\$	Hours	\$	Hours	\$	Hours	\$	Hours	\$	Hours	\$	\$	Hours
Jan.	793	287	297	117	1130	376	110	70	2330	850	.....	.....	.....
Feb.	739	255	687	275	2971	874	332	208	4729	1612	.....	.....	.....
Mar.	1730	596	400	160	2980	876	179	112	5289	1742	.....	.....	.....
Apr.	1578	382	350	132	3874	1036	226	136	6028	1686	.....	.....	.....
May	1225	290	245	80	1633	418	173	92	3276	880	.....	.....	.....
June	2332	581	272	93	2554	750	99	47	5257	1471	.....	.....	.....

\*Materials and Outside Purchases not required for this demonstration.

Table 2 shows figures which must be adjusted for "factory" hour cost

Most printing establishments make an inventory of the work-in-process at the end of the month, showing in dollars and cents the value of the cost of the work carried over. In this plan of ascertaining factory hours and factory-hour costs, it is necessary to record in the inventory of work-in-process the *hours* as well as the *dollars*. It is suggested that a permanent supplementary record of such inventories be kept somewhat as outlined in Table 2, herewith, which is an accumulating statement of monthly inventories of work-in-process, showing both hour and dollar factors.

Of course, it is necessary to adjust or "reduce" the chargeable hours taken from the work-in-process inventory (Table 2) to factory hours in the manner shown in Table 1. The inventories of work-in-process for January and the previous month of December, in the present instance, are so adjusted in the following:

### Work-in-Process Inventories Adjusted to Factory Hours

Department	December, 1933		January, 1934	
	Chg. Hrs.	Fac. Hrs.	Chg. Hrs.	Fac. Hrs.
Composition	361	303	287	244
Job Press	94	68	117	84
Cyl. Press	317	317	376	376
Bindery	56	26	70	32
	828	714	850	736

When all the chargeable hours, both those used during the month and those carried over on the inventory of work-in-process, have been adjusted or "reduced" to factory hours, the monthly statement of factory hours, the factory-hour cost, and factory-hour selling price (Table 3) may be prepared. This is the "Monthly Statement" shown in the adjoining column.

It is suggested that a small quantity of this form be printed for use in a loose-leaf binder so that it may be filed month by month for ready reference. It is bound to be used frequently because of the concentrated nature of the information given.

It will be noticed that the first three paragraphs of the form pertain to factory hours and factory-hour cost and that a fourth paragraph may be added if desired to show the factory-hour selling or billing price. In the present instance, the form is made up for the month of January. In Paragraph 1, the work-in-process at the end of the month shows the factory hours after being adjusted as explained in Table 1. Paragraph 2 indicates the manner in which the factory hours entering into the manufacture of the product sold then are brought together by adding, to the inven-

tory of the factory hours, the work-in-process at the beginning of the month, the factory hours used during the month, and subtracting the inventory of factory hours of the work-in-process at the end of the month, for a total of 3,400 factory hours used in the product sold or billed.

The third paragraph of the form is taken from the 9-H statement and shows the manufacturing cost for the month, exclusive of materials and outside purchases. It is the usual form and in this instance shows a total manufacturing cost of \$13,212.69. When this sum is divided by the total 3,400 factory hours, the *result* is a *factory-hour cost* of \$3.88 an hour.

An examination by the management month by month of this statement will show at a glance whether costs are rising or falling, whether production is increasing or diminishing. A chart (see the next page) visualizes this quickly.

If the management wants to go a step farther and show the billing price a factory hour, the fourth paragraph at the bottom is a form that may be followed. From the total billings of the month should be deducted the materials and outside purchases; neither of these enters into the manufacturing activities, and therefore should be omitted from the billings in order that the billing price a factory hour may be comparable with the cost.

## Monthly Statement

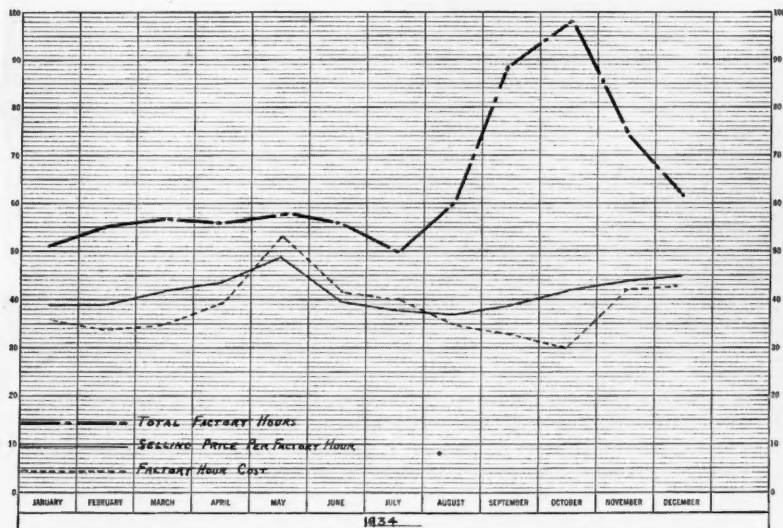
### Factory Hours, Factory-Hour Cost, and Factory-Hour Selling (Billing) Price, Month of January

1. Inventory of Work in Process (Exclusive of Materials).			
Composing Room.....	Factory Hours	244	\$ 793.73
Job Press Dept. ....	" "	84	297.15
Cylinder Press Dept. ....	" "	376	1,130.00
Bindery .....	" "	32	110.50
Totals.....	" "	(a) 736	(b) \$2,331.38
2. Factory Hours in Product Sold (Billed).			
Factory Hours at Beginning of Month (Dec., 1933).....			
Add Factory Hours Used during Month (Table 1).....			
Total.....			
Deduct Factory Hours End of Month (1a above).....			
(a) Factory Hours in Product Sold (Billed).....			
3. Factory-Hour Cost of Product Sold (Billed).			
Actual Cost all Departments, as on 9-H Statement.....			
Add Work-in-Process Beginning of Month (Dec., 1933).....			
Total.....			
Deduct Work-in-Process End of Month (1b above).....			
Total Manufacturing Cost, Exclusive of Materials.....			
Divide by Factory Hours (2a above).....			
Manufacturing Cost a Factory Hour.....			
4. Factory Hour Selling Price of Product.			
Billings for Month.....			
Less Materials and Outside Purchases.....			
Net.....			
Divide by Factory Hours (2a above).....			
Selling (Billing) Price a Factory Hour.....			

The billings, less the materials, divided by the number of factory hours (3,400 in the present instance) give the billing price a factory hour. If this figure be less than the factory-hour cost, the operating statement will probably show a loss, unless a profit has been made on the materials and outside purchases. If the billing price a

this article. It is a simple one to start and requires only the adding of three short lines each month to keep it up. Scale paper is always procurable and of a size suitable for loose-leaf binders. In fact, such a chart kept in the same binder with the form shown here as Table 3 will add much to a quick understanding of the data.

## Melbo's Musings



This graph charts the plant's operations for the alert manager. The top line shows volume, and lower two the degree of profit in it

factory hour be higher than the factory-hour cost, the operations have been successful and the operating statement ought to show a good profit, provided there has not been a loss on materials and outside purchases during the period.

Reference to this figure month by month will give management a quick picture of conditions, especially when it is considered in connection with the factory-hour cost. But, to visualize these facts best, it will be interesting to prepare a graphic chart such as the one reproduced and accompanying

Each of the three lines, indicating the total factory hours, the factory-hour cost, and the factory-selling or -billing price, should be projected in a different color so as to make them readily understandable. Varying weights of lines are used here.

The manager who uses his factory statistics to really help him in his management problems will find this use of the factory hour, its cost, and its billing price simple, direct, and graphic. It requires but little extra time to accumulate the data and affords a large measure of satisfaction.

"Over the scale" means but \$2.00 to \$5.00 a week more paid to that top-notch printer of yours. In actual output, it easily can mean \$50 to \$100 additional weekly to you. Don't believe it? Try it. I know—from both sides of the fence!

Bridge and Russian banque are kayo. But some of the time should be devoted to books and magazines if a fellow's going to get places.

An alibi to a buyer seldom gets you by.

These testing years show a firm's caliber. On two following days, when things were blackest, I called on two lithographers. At the first, the executives drifted in between 9:00 and 10:15, although one had an appointment with me for 8:45—and the place was like a tomb. At the other, my 8:30 appointment was kept. All executives were at their desks by 9:00. And all six floors were humming like a beehive. This, mind you, when "no business was to be had."

Most salesmen try to sell themselves. A few sell their house. The ideal combination, of course, is both in equal proportions. Try it if you want proof.

You can't block progress by jeering at it. Better get on the bandwagon and ride along. It pays better.

"A cheery grin will get you in," said some wise philosopher of selling. To which I add: "You've got to pay in order to stay."

Next time you lose an order on price, don't howl "chiseler." Go out and take a good look at *your* shop arrangement.

Oft-times it's better to be a good printer than to tackle a lot of things you know nothing about. Remember the bullfrog who wanted to be a bull?

What the buyer wants is the right piece at the right price. Where your sales argument comes in is on the definition of the word "right."

Talking "turkey" will get you far more business than discussing "chickens."

Never neglect the "insignificant" inquiry. A postcard with a scrawl, sent from a small-town sojourner, was promptly and courteously answered. It later turned out to be from that important personage, a \$100,000-a-year printing buyer.

## Cover is Brighter, Basic Idea Unchanged

WHILE THE COVER of this issue follows in general the style established at the start of the year, readers will discover that it has been changed as to detail. It not only effectively demonstrates how a general plan, modified to obviate tiring sameness, may be followed to maintain identity, but again demonstrates the advantages afforded by papermakers in cuts of designs which some offer at low prices.

The decorative pieces in the lower corners of the principal reversed panel were selected from Champion Coated

Paper Company's fine book of decorative designs. Proofs were placed in the proper positions and the line connecting them—and running around the plate—ruled in, making copy for the reverse plate.

The type, used also on the February cover, is the distinctive Stellar of the Ludlow Typograph Company, and one of the editor's favorite display faces, the letter's lighter version being particularly admired. It is highly creditable to the progressive Chicago concern, and to its creator, R. Hunter Middleton, the company's able designer.

# The Month's News

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

## A. T. F. Moves General Offices

By April 1, the general offices of American Type Founders Sales Corporation will have been installed in the huge Kelly press plant at Elizabeth, New Jersey, which is being altered and equipped for the purpose. The offices have been located in Jersey City for thirty-two years.

A. T. F. engineers have perfected the layout along modern lines for efficiency in operations and material handling, greatly increasing productivity. Elizabeth is twelve miles from Jersey City. All employees have been asked to remain with the company, and most of them have signified they will do so. Many will move their homes to Elizabeth; others will commute daily.

## Inland Publishers Elect Noyes

The Inland Daily Press Association marked its fiftieth anniversary at its Chicago convention in February by a demonstration that it is still young and full of fight. A resolution adopted condemned enforced grade labeling of merchandise while favoring setting of minimum grades with the stipulation that products falling below must so specify. Another opposed sale of news by press associations to radio stations and approved the present press-radio agreement providing for specific broadcasts.

Linwood I. Noyes, Ironwood (Michigan) *Globe*, was elected president to succeed Verne E. Joy, Centralia (Illinois) *Sentinel*. J. S. Gray, Monroe (Michigan) *News*, is the new first vice-president of the association.

The association denounced the Post Office for its efforts to encourage the use of more direct mail, holding this injured the advertising revenue of newspapers.

Reports were made on use of teletypesetter equipment on line-composing machines, with an average increase in production of several columns of seven-point matter. It was stated that machines must be in better mechanical shape for use of the device than is necessary for hand operation. In no case reported has employment been reduced.

C. F. Jewell, Taylorville (Illinois) *Breeze-Courier*, told of the one-man, part-time engraving plant put in, operating at a cost of \$100 a month and producing 100 cuts a month. He stated that the installation increased circulation until more copies were issued than there were homes in the city.

A gala banquet was held February 19 to mark the fiftieth anniversary of the association.

## Carter Goes to Monotype

The Honorable George H. Carter, Public Printer of the United States from 1921 to 1934, is now connected with the Lanston Monotype Machine Company as assistant to the president.

Carter has long been a leader in every movement having for its goal the betterment of the industry and those engaged in it. Under his direction, the Government Printing Office made vast strides in setting standards for the industry in technical and labor-relations matters.

He started his career on the *Le Mars* (Iowa) *Tribune* in 1894, becoming one of the country's foremost Washington political reporters before becoming secretary of the Printing Investigation Committee in 1910, and clerk of the Congressional committee on printing, which position led to his appointment as Public Printer.

Carter is a member or honorary member of practically every national printing organization.



GEORGE H. CARTER

He is a member of the bar of the United States, the District of Columbia, and Iowa Supreme Courts, but does not practice.

In his new connection, the industry is assured a continuation of the high degree of leadership that Carter has given in past years.

## NRA to Eliminate Code Overlaps

A series of hearings will be held between March 7 and April 4 to eliminate all overlaps between the graphic arts code and other industries utilizing graphic arts processes in preparation of their products. Private plants are not included. NRA announces that dates have been granted to forty industries for hearings on the proposed changes in their codes.

## Ayer Exhibit of Dailies Planned

All English dailies in the United States have been invited to compete in the fifth annual exhibition of newspaper typography to be held in the Ayer Galleries, in Philadelphia, under the auspices of N. W. Ayer & Son, Incorporated. Papers have been requested to submit their issues of March 5 not later than March 15.

As in previous exhibitions, papers will be judged on typography, makeup, and presswork. Certificates of merit will be awarded to the first three in three classes, under 10,000, 10,000 to 50,000, and over 50,000 circulation.

In addition, all will compete for the Francis Wayland Ayer Cup, which becomes the permanent possession of any paper winning it three times. It is now held by the New York *Herald-Tribune*, which has won it twice. It was also awarded once each to the New York *Times* and the Hartford (Connecticut) *Courant*.

## 50 Best Books on Display

The American Institute of Graphic Arts held its thirteenth annual exhibition of the "Fifty Best Books of the Year" in the public library of New York City during February. Seven of the fifty were designed by D. B. Updike, of The Merrymount Press, Boston. Six were by The Grubhorn Press, San Francisco.

Carl P. Rollins, an assistant professor of bibliography at Yale University, said, "Some of the books are really quite ordinary, some are moderately interesting, while some are finely produced." His comments appeared in a daily.

Only two may be regarded as masterpieces, Rollins feels, adding that our wealth of type, paper, and binding materials might be a hindrance. He sees no evidence of a trend in the fifty books, but variety, mentioning that thirty type faces are used.

Technical excellence is evident everywhere in the fifty books, he concludes, but that elusive quality that marks artistic work is missing. The exhibit later will tour the country.

## G. P. O. Seeks Style Expert

The United States Civil Service Commission, in Washington, D. C., announces that it will receive, until March 12, applications for the position of director of typography of the Government Printing Office. The position provides \$3,600, less 3½ per cent for retirement annuity.

Applicants must have had certain practical printing experience, and at least four years continuous employment by a printing or publishing house in laying out and preparing complete dummies of proposed publications; in the creation and development of artistic designs, illustrations, title pages, book and pamphlet covers, lettering, and decorative design for reproduction by typographical processes; in the selection of stock and colors to be used; in the setting of margins and otherwise planning of complete publications or commercial printing.

Full information and application blanks may be obtained from the secretary of the Civil Service Board of Examiners in all cities having first- or second-class post offices, or from Washington.

This is the first effort on the part of the Government to obtain a specialist employee for the purpose of improving the appearance and quality of the products of the Government Printing Office. It is a responsible position, and it will be interesting to learn who is appointed. Whoever he may be, he will have considerable influence on the appearance of general printing throughout the country.

## Educators to Hear Gage

A feature of the graphic arts section of the Eastern Art Association convention to be held in Philadelphia on April 13 will be the T. & H. calendar review by Harry L. Gage, vice-president, Mergenthaler Linotype Company. Gage was also the calendar critic last year. A number of printing teachers will attend the conference to hear him, it is reported.

The Inland Printer for March, 1935



## New Gravure Weekly Issued

The newest addition to newspaper circulation builders is *This Week*, new colorgravure and monochrome gravure fiction magazine being used by twenty-one newspapers in as many cities, with a total circulation of 4,126,486.

First-run fiction by "big name" writers is featured, with one serial and the rest being short stories. Advertising is sold on a national basis, rate for one color being \$10,000 for the tabloid-size page.

Thomas Cleland planned the format of *This Week*, and F. M. Bender is manufacturing director. Printing is divided between New York City and Chicago, with newspapers being supplied from closest city.

The magazine is issued by United Newspaper Magazine Corporation, a subsidiary of the Crowell Publishing Company. Production is by Alco-Gravure Company, an affiliate of American Lithograph Company. The new Weiss Speedy process is used in producing the magazine. It was reported here last month.

## Calendar Shows Ludlow Art

A novelty in calendars has been produced by Martin J. Slattery, Limited, London, England, to demonstrate the illustrative effects which can be produced with all-ludlow composition. The backgrounds, borders, ornaments, and so forth were composed on the ludlow. The letter informing recipients that the calendar was being sent states that no effort was made to produce better than an ordinary commercial quality. The attractiveness of this unusual demonstration should be productive of inquiries.

## Counter Sampler in Use

The correct gummed paper for each purpose is the idea behind the new sample cabinet now in use by McLaurin-Jones dealers. Sheets in it, for distribution to printers as required, are classified, and each sample has a blank area for proofing, with tear-off at right to attach to order ticket so that same stock may be ordered later.

Two new books for distribution to printers are on the press. One is a sample book, which



McLaurin-Jones' new sample cabinet

is said is a treatise on printing of gummed papers. The other is a demonstration book, showing various kinds of work which can be

done. Printers should register with their dealers for these books when issued as copies will be distributed only to regular users of the McLaurin-Jones Company's line. Neither book will be offered for sale.

## Lee Augustine Wins Award

Lee Augustine, advertising manager of the Printing Machinery Company, and chairman of the educational committee of the Cincinnati Club of Printing House Craftsmen (1935 international convention hosts), has been awarded the Junior Association of Commerce medal for the most distinguished service during 1934 by a business man under thirty-five. Lee's work in the craftsmen's movement, his other educational and civic activities, and his business service as well counted toward earning the rare honor for him.

## Intertype Names Agnew Director

George B. Agnew, former New York State Senator and prominent industrialist, has been elected to the board of directors of Intertype Corporation to fill the vacancy caused by the death of John W. Herbert. Senator Agnew has been an important stockholder in the company for many years. He is a member of the boards of the following firms: Empire Star Mines Company, Erie and Kalamazoo Railroad Company, Gauley Mountain Coal Company, The Greenwood Cemetery, Phelps Dodge Corporation, Robins Conveying Belt Company.

## C. I. Johnson Is Dead

Charles I. Johnson, president of the C. I. Johnson Manufacturing Company, one of the largest supply houses in the St. Paul territory, died February 14 after a stroke the week before. He was seventy-eight.

Starting in the industry as an employee of the St. Paul Type Foundry in the '80s, he rapidly became expert as an electrotypist, stereotyper, type caster, matrix cutter, and press machinist. During the 1893 depression he decided to open his own business. He soon obtained several second-hand presses, which he rebuilt and sold as "Johnsonized" machines. The business prospered, being incorporated under its present name in 1906.

Johnson was active in civic, fraternal, and social affairs of St. Paul, being a life member of Rotary, Shrine, and other organizations.

## S. T. A. Members Vote on Efforts

Awards made by a ballot of members on work exhibited by members of the Society of Typographic Arts resulted in Lester Beall being given first place; James Mangan, advertising manager of Mills Novelty Company, second place; Harry H. Farrell, third place; Dale Nichols, honorable mention. The exhibit, originally scheduled for two weeks, ran through the entire month of February. It was held in the Marshall Field and Company galleries on State Street, Chicago, and was widely publicized.

## Joseph F. Gillick Is Dead

Joseph F. Gillick, who retired as president of American Type Founders Company two years ago, died of a heart attack during February at his home in Jersey City. He was fifty-one. Gillick became president of the company in 1927, after twenty years in various executive capacities. His career was a noteworthy one of service to the company and to printers; his father and grandfather having both been printers.

## George Hanson Promoted

George H. Hanson, for twenty years a salesman of the Lanston Monotype Machine Company in Indiana and Michigan, has been promoted to assistant manager of the western district, with offices in Chicago. He will continue to serve the territory he now covers.



GEORGE H. HANSON

Hanson was a practical printer before joining the monotype company. As such, he became an expert combination operator. His broad experience in composing-room work enables him to render service on related problems to monotype users throughout his territory.

## Joseph Gries Joins Blakely

Joseph C. Gries, widely known counselor on printed advertising, is receiving felicitations of friends on his new connection as vice-president of Blakely Printing Company, Chicago. Prior to the change, he was vice-president and sales manager of Manz Corporation. Joe's persuasive voice is well known to his friends in the industry who are radio listeners, for he frequently acts as an announcer.

## Hoe Reorganization Near

Hearing on reorganization of R. Hoe and Company, Incorporated, has been set for April 11 by Federal Judge Cox in New York City. The plan calls for extension of the company's first mortgage bonds, notes, and purchase-money bonds, for issuing of new prior preferred and preferred stock to cover accrued interest on bonds. Payment of interest during the next few years is to be dependent upon earnings.

## A. N. A. Opposes Drug Bill

The Association of National Advertisers has announced that it has not approved any of the several "pure food and drug" bills now before Congress. Its objection to the bills is based on the broad grants of power to the secretary of agriculture to set standards, decree as to offenses, and so on. The A. N. A. further believes that accused persons or companies should be able to defend themselves before an impartial tribunal, and not be required to answer direct to the administrative officers who may say what is an offense. The A. N. A. is carrying on a campaign to urge every user and producer of advertising to insist that Congress state specifically in the measure what is an offense under the terms of the bill as a measure of protection.

## Mail-Order Catalogs Are Huge

During February, Chicago newspapers told of the shipment of spring-and-summer catalogs of Sears, Roebuck and Company. Railroad men said that 102 cars were required to move a third of the issue, sent out by the company in bulk for individual distribution from its branch houses in other parts of the nation. The reports stated that railroaders called it the largest single shipment of printed matter ever made.

While details of the publication of the catalog were not released, it is well known that the Sears and Montgomery Ward and Company catalog orders run fairly close. Members of the staffs of both companies state that editions are between 6,000,000 and 8,000,000 copies each.

The Ward catalog weighs 44.35 ounces, and 45.5 ounces, packed for shipment. It includes 612 pages, of which 316 are black and white, 180 are one-color gravure, 48 are two-color gravure, 64 are four-color letterpress, and the cover is in four colors.

Visualize 9,000 tons of paper and ink and you'll have a fair idea of the size and area taken up by the catalog of either firm.

Seven printing companies participate in the production of the Ward catalog. They are: W. F. Hall Printing Company, R. R. Donnelley & Sons Company, American Colortype Company, The Cuneo Press, Henneberry Rotogravure Company, Chicago Rotoprint Company, and Neo Gravure Printing Company.

## Ideal Roller Advances Two

Walter Schuttler, for many years president of Ideal Roller and Manufacturing Company, of Chicago, became chairman of the board at the annual meeting on February 11. Wells A. Lippincott was elected president of the company to succeed Schuttler. Lippincott previously had been vice-president.

## Weekly Starts Second 100 Years

Among the oldest newspapers in the country is the *Berkshire Courier*, published at Great Barrington, Massachusetts. The weekly published its special hundredth birthday edition on November 1, hailed as an outstanding specimen of special editions.

## Hidden Hoard Found in Type Rack

The missing wealth of Ernest C. Ely, foreman of the Mt. Gilead (Ohio) *Union-Register* from 1900 to his death in 1927, has just been discovered. Ely had hidden \$1,260 in bills under a loose board of one of the type racks in the plant, and it was not discovered until the racks were moved in rearranging the shop recently.

It is expected that three half-brothers and a half-sister will share the money discovered eight years after the death of the printer.

## Old-Time Printer Is Dead

A. H. Rittenhouse, for many years mechanical superintendent of Kable Brothers Company, Mount Morris, Illinois, and for some years editor of the local newspaper, died February 4 after a long illness. At one time, when the present



A. H. RITTENHOUSE

Kable Brothers Company first was established, Rittenhouse was a partner, and the firm was Kable Brothers and Rittenhouse Company.

Best known as a printing executive, Rittenhouse also was known as a great teacher by the men who learned how to edit a newspaper under his guidance.

## Photoengraver Schuetz Dead

Another nationally known photoengraver is dead. Adolph Schuetz, owner of Sterling Engraving Company, New York City, and for ten years president of the American Photo-Engravers Association, died during February after an illness of four months. He was fifty-nine years old.

Schuetz entered the photoengraving field thirty-two years ago, having eight employees at that time. His company today employs 200 people.

In addition to his long service to the national body, Schuetz was president of the New York City Photoengravers Board of Trade.

## Co-ordinating Committee Meets

The report of Chairman E. W. Palmer to the National Graphic Arts Coördinating Committee, at its February 11 meeting, took up the practical administration of the code, using the ability to collect operating funds as an index of success. Chairman Palmer said that the total of all budgets for national code authorities, national product groups, and their regionals amounts to \$2,447,790.

He added that the ability of national code authorities to collect even fair proportions of this amount, in some groups, was poor. He stated that the budget for the United Typographic of America amounted to \$1,215,624, or 49.6 per cent, while that of the National Editorial Association was 31.1 per cent, amounting to \$761,539.

NRA, he went on, estimated that it cost \$41,400,000 a year to administer 352 codes in industries doing \$70,380,000,000 worth of business, adding that on this basis the cost of administering the graphic arts code was 6½ per cent of the total on that business. According to United States Census of Manufacturers' figures for 1933, the printing and publishing industries did \$1,500,000,000 business, though this does not take in establishments with annual volume of less than \$5,000.

Two major duties are before the coördinating committee, Palmer declared. These are obtaining of approval of Section 26 of the code and active participation in development of new legislation now before Congress for replacement of NRA, or its continuation.

He further urged that national code authorities be counseled to work for economy by reducing their memberships, pointing out that 198 men are serving on the twelve national bodies, although ninety carry on the major activities as executive committees.

## Even the Babies Are Salesmen

The current issue of *Impressions*, house-organ of the McCormick-Armstrong Company, Wichita, Kansas, is one that will be taken home by all receiving it.

The cover is a picture of a baby boy in a miniature ring, boxing gloves on his tiny fists. Each page of text has another baby picture in the top, outside corner, with a mortise into it for the corner of the text.

The children are introduced by a paragraph on the inside front cover, which informs the reader that the baby sons and daughters on the several pages are the future generation of McCormick-Armstrong workers, the children of the present "family." Each child's name and age, together with the father's name and position, are given beside its picture.

## Giegengack Dinner In Washington

In recognition of confirmation by the Senate of his appointment as Public Printer, a testimonial dinner is to be given A. E. Giegengack at the Wardman Park Hotel, Washington, on March 2. Government Printing Office executives and employees are joining with graphic arts association leaders in planning the affair.

## N. E. A. Offers Black Mat

A new black mat is being introduced to members by the National Editorial Association, which is said to be much superior to ordinary mats. A metallic substance impregnated in the mat provides ebony-like hardness and color. Tests have resulted in statements that the new mat is "foolproof," and will withstand careless handling in the casting box.

**The Inland Printer for March, 1935**

## The Inland Printer Is Proud

**We seek additional salesmen. The only requirements are integrity, enthusiasm, and a willingness to work. (Floaters, please save your stamp.) Full particulars by addressing Mr. John Clayton, Subscription Manager, The Inland Printer, 205 West Wacker Drive. Chicago.**

of its subscription representatives. They are welcomed wherever they go. And they **MAKE MONEY**

# MEMPHIS

TRADE LINOTYPE MARK

## BOLD

One of the most used faces of today is this simple, square serif design. A face that has caught the spirit of the times. Almost as severely plain as the sans serifs but with an entirely new feeling. Memphis (Girder) has made a place for itself in the fields of advertising composition and commercial printing. Memphis is made for the Linotype in two weights, Light and Bold, and in a full range of sizes from 6 to 144 point.

### ITALIC

*The two-letter sizes are offered in two combinations: either the Light and Bold together, or either weight with its own italic. Small caps are also made in Light and Bold in the two-letter sizes. These are shown in the signature.*

#### MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK • CHICAGO • SAN FRANCISCO • NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD



# PHIS LIGHT

today is this simple,  
that has caught the  
everely plain as the  
ntirely new feeling  
a place for itself in  
position and com-  
s made for the Lino-  
d Bold, and in a full  
oint.

ferred in two combi-  
d Bold together, or  
lic. Small caps are  
old in the two-letter  
signature.

#### MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK • CHICAGO • SAN FRANCISCO • NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD



## ★ NEW EQUIPMENT FOR THE PRINTER'S PLANT

A PRECISION self-centering matrix stick, which is also self-quadding, is a new ludlow aid. Set quickly to any measure, matrices are assembled, the quadding slide is pushed, and locked in place with a knob. The line is then ready to cast, automatically justified and quadded out to center.

Automatic centering is due to a simple one-to-two differential rack-and-pinion arrangement. Where large numbers of centered lines are set, the saving in time is said to be noteworthy. The stick may be used as a plain self-quadding stick for flush right or flush left lines, but this is recommended where such work is only minor.

The company reports that the new stick has had hard usage for several years in specialized plants, setting centered lines almost exclusively,

with one color on the other, or three colors on one side. A fourth unit permits four colors on one side, three on one side and one on the other, or two on each side if desired. Shown is the two-color press, printing from a single web.

Quiet operation is provided by worm unit drive, worms being of special hardened, ground steel, with bronze gears. Rollers are balanced to reduce paper breakage to a minimum. The maker states that special-size machines can also be built to order, utilizing the unit principle of the standard sizes.

Full information on the new presses, together with specimens of offset printing produced on them, may be obtained by interested printers from Webendorfer-Wills Company, direct or in care of THE INLAND PRINTER.

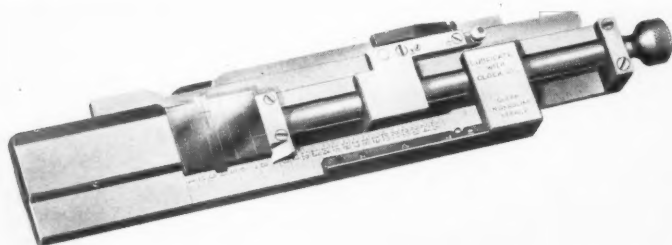
LIGHT-WEIGHT lift trucks and skids for loads up to 1,000 pounds are announced by Yale & Towne. The trucks come in various lengths, from two feet to five feet, with skids in sizes to fit each length of truck manufactured.



**Zephyr truck for half-ton loads**

Skids have legs welded to deck angles. Platform lumber matched, with eight bolts in each foot of length to prevent warping, providing a trouble-free surface.

Full information on "Zephyr" hand trucks and "Featherweight" skids may be obtained from Yale & Towne, addressing the company in care of THE INLAND PRINTER.



**Ludlow self-centering composing stick passes hard tests**

and the new stick incorporates improvement in details suggested by this experience. Full details may be obtained from Ludlow Typograph Company, direct or in care of THE INLAND PRINTER.

MAGAZINE PRINTING by offset is the feature emphasized on the new Webendorfer-Wills presses in standard sizes: 17 by 22, 22 by 34, and 25 by 38 plate sizes. The machines are all single-web feed, and may be fitted with magazine folders, rewind, or for flat-sheet delivery. Average speeds reported are 8,000 to 10,000 cylinder revolutions an hour.

The presses are all unit construction, so that printers may instal a single-color unit, later adding an additional unit for printing both sides of the sheet, or two colors on one side. A third unit makes possible two colors on one side

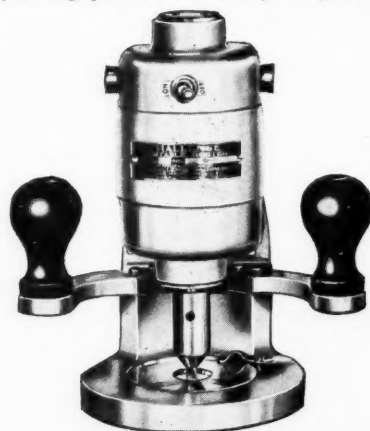
It is stated that "Zephyr" trucks weigh less than half as much as other hand trucks; are built for long, hard service; steer with a caster wheel, and operate in narrow aisles having only a few inches clearance on either side. To lift a skid, the operator steps on the treadle and leans back on the handle. To lower, he pulls down the handle, steps on the treadle, and lets his own weight act as a counterweight to the load.

Loads may be pulled or pushed with handle locked in vertical position. Pulls easily, also, with handle extended to normal pulling position. Ball bearings make for easy movement of the truck when loaded.

Lifting mechanism is of steel and malleable castings. Axles and side rails are locked to prevent turning or wear in side rails. Steel, welded deck permits use of truck without skid.

A PORTABLE ROUTER, designed especially to save time in the pressroom, is being produced by Challenge Machinery Company. The router tool is centrally located; the movable motor unit travels in a groove, a screw at the top raising or lowering the bit to make perfect contact with the plate. Thus the bit always cuts square with the plate, and cannot be set at an angle. A lock screw on the back locks the motor after it has been set to desired height.

Two convenient handles give the operator positive grip and full control. Light weight, fast



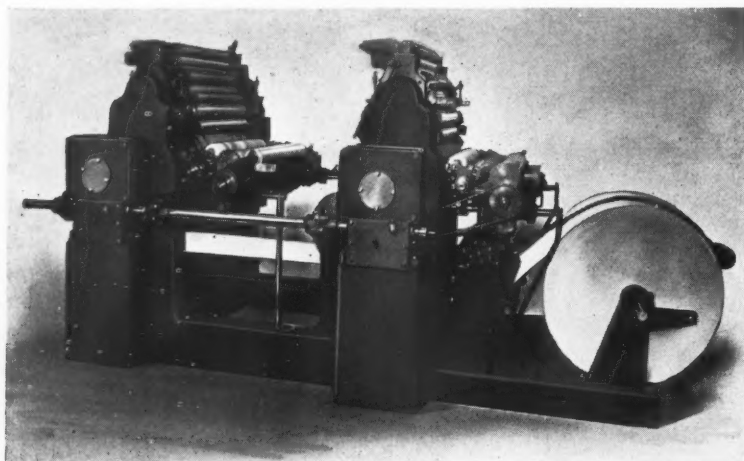
**Front view of new portable router**

action, and accuracy are features claimed for the router. It operates off light-socket current, has a heavy fiber plate on the bottom to protect plate surfaces, and a transparent guard plate to protect against flying slivers.

The router is suggested for routing high spots and high quads in forms and casts, and for cutting poster borders, sales-bill headings, also tint blocks, and so on, during workmen's spare time. It can be used in many ways.

A handy toggle switch indicates whether the motor is on or off, so that no damage will be done by plugging it in while switch is on.

Further information can be obtained from Challenge Machinery Company, direct or in care of THE INLAND PRINTER.



**Two-color Webendorfer-Wills web-feed offset press, convertible as desired**

**The Inland Printer for March, 1935**

BAUER BETON EXTRA BOLD, a face recently announced by Intertype, is now being cut. A word in eighteen-point is shown. Heinrich Jost designed Beton for Bauer Type Foundry, Germany, which gave permission for cutting it for wide-tooth matrices for slug-casting machines.

## Student

Intertype also has developed a micrometer screw attachment which can be applied to any intertype screw-bearing knife block. Trimming knives can be set accurately to either typefounders' or line-composing machine standard thicknesses. The typefounders' standard point size is .013837 inch, while line-composing machine point size is .014 inch. The new device permits setting the knives to trim other than standard thicknesses, in variations of .001 inch from .007 inch plus to .007 inch minus.

The purpose is to make possible quicker justification of line slugs and type-founders' material in mixed forms. The new micrometer is easily applied, merely replacing the old knife-block detent bracket. A large, knurled head adjusts the micrometer screw. Full information on this device and specimen sheets of Bauer Beton Extra Bold may be had from Intertype Corporation, direct or in care of THE INLAND PRINTER.

A FIVE-COLOR press, built on the arc-type principle, feeding from a web and rewinding, has been built by U.P.M.-Kidder for a wax-paper manufacturer. The arc-type construction employs a single impression cylinder, with five plate cylinders grouped around it. U.P.M.-Kidder has been using this construction for years.

The press runs at speed of 500 to 700 feet a minute, printing a sixty-five-inch web. Patented Kidder form-roller-setting device, which eliminates roller gages and facilitates adjustment of form rollers to vibrators and plate cylinders, is a feature of the press.

Interested printers may obtain further information by writing U.P.M.-Kidder Company, direct or in care of THE INLAND PRINTER.

THE THIRD ISSUE of *Typographic Developments*, linotype folder demonstrating new faces, is being sent out. The information it contains is of value to every printer. If not already receiving these releases, printers should ask to be put on the list by Mergenthaler Linotype Company, direct or in care of THE INLAND PRINTER.

A BIG, four-page broadside, opening to 36 by 22 inches, displays specimens of ribbon heads in 72- and 84-point sizes, with one in sixty-point, as cast on the monotype giant caster. The sheet is a useful one in figuring display matter in large sizes, as well as a guide to setting of newspaper streamer headlines. In all, forty-eight sample lines are shown. Copies may be obtained from Lanston Monotype Machine Company, writing either direct or in care of THE INLAND PRINTER.

COLOR PRINTING on a flat-bed newspaper press is the invention of Ed Watkins, press foreman of the Monrovia (California) *News-Post*. The rotary principle is used in the unit, building of which took a year. Watkins did all the designing, made the patterns, and provided most of the machine work himself, borrowing a few gears from Goss and spare parts of regular press on hand in the shop.

Watkins saw his unit used for the first time January 10 in advertisements in the paper. It was the crowning moment of three years of planning and labor. He discloses that Goss has taken an option on his invention.

# ESLEECK THIN PAPERS IN ADVERTISING

RAG CONTENT

ESLEECK PAPERS ARE

In the realm of Direct Mail advertising, Esleeck thin papers are taking a very definite position. Their lightness combined with distinctive characteristics have instigated the use of exceedingly large broadsides which carry a minimum mailing cost, yet permit increased copy and illustration space.

The economical advantages derived by using Esleeck thin papers for Broadsides, Envelope Stuffers, Greetings, Price Lists, Sales Promotion Material, Circular and Dealer Letters, Merchandise Lists and many other forms of direct mail, have established their popularity.

*The Nation's Popular Leaders . . .*

## FIDELITY ONION SKIN 100% RAG

Made in White only, Substance 7½ and 9 in Cockle, Smooth and Glazed Finishes.

## EMCO ONION SKIN 100% RAG

Made in White and eight colors, substance 10 in Cockle and Glazed Finishes.

## SUPERIOR MANIFOLD 25% RAG

Made in White and nine colors, substance 8 in Cockle and Smooth Finishes.

● **SAMPLE FOLDERS SENT ON REQUEST**

**ESLEECK MANUFACTURING COMPANY**  
TURNERS FALLS, MASSACHUSETTS

# The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

## THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 94

March, 1935

Number 6

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

### SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

### FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESSENS KIOSKOMPANI, Postboks 125, Oslo, Norway.

MAXWELL ABRAMS, 10 Fichardt Street, Bloemfontein, O.F.S., South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

### ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

step UP  
your profits!

When you use Goes Selling Helps on a job, you make a DOUBLE profit. You make your regular profit on the over-printing, plus a SUBSTANTIAL profit on the Selling Helps themselves. All of Goes Selling Helps are priced at List Prices which yield the Printer a handsome profit. SO . . . . .

### Goes Selling Helps

Include:  
Advertising Coupons • Folders  
• Bordered Blanks • Holiday and  
All Year Letterheads • Sheet  
Pictures • Calendar Pads •  
Monthly Advertising Services  
Goes Business Builders  
Easter Material • Blotters

step UP your profits!

• Suggest Goes Selling Helps at every opportunity. If you have no samples . . . write for them today.

Goes Lithographing Company

35 West 61st Street, Chicago • 47K Warren Street, New York

Megill's Patent  
SPRING TONGUE GAUGE PINS  
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins  
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY  
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent  
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers.

### ADVERTISING—HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9502, Chicago, Ill.

### FOR SALE

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars, JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn Street, Chicago, Ill.

NEW ROUTER and Type High Planer by Hammond, price \$78.75; guaranteed five years. Here's what you've been looking for. HAMMOND MACHINERY BUILDERS, 1616 Douglas, Kalamazoo, Michigan.

"UNIVERSAL TYPE-KEY"—Newest, fastest and most accurate type-estimator system ever presented to printers and advertisers; price \$5. Circulars on request, 1909 Commerce, Muskegon, Michigan.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping, and stereotyping; many great bargains. MILES MACHINERY CO., 478-B West Broadway, New York City.

FOR SALE—Three and four color process plates, calendar subjects, sizes 5 x 7 to 10 x 13 1/2; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Michigan.

FOR SALE—Medium sized job printing plant; San Francisco Bay area. Write for particulars. M 825

FOR SALE—38-inch Dexter paper cutter. M 821

### HELP WANTED

#### Salesmen

YOU CAN SELL! (Don't let anybody tell you you can't.) With a product of merit and a broad and fertile field in which to work, YOU can make money—others are doing it. Full particulars by writing S. M., THE INLAND PRINTER, 205 West Wacker Drive, Chicago, Ill.

### SITUATIONS WANTED

#### Composing Room

FORMER INTERTYPE service representative, age 38, experienced on all Intertypes, linotypes, monotype caster and Elrod; assist at operating; any locality; references. A. HESSELBEIN, 1539 N. 57th St., Milwaukee, Wisconsin.

COMPOSING ROOM FOREMAN; can handle in economical manner all kinds of work; know how to manage men and get production; especially skilled in publications, catalogs, etc.; steady and reliable. M 818

COMPOSITOR—3 1/2 years' experience; can set type and feed job press. 1753 Kahn Avenue, Hamilton, Ohio.

#### Estimator

GRADUATE PRINTER, 19, desires to connect with organization as junior estimator; has extensive training in composition, presswork, bindery, designing, cost accounting and estimating. M 809

#### Executives

PRINTERS, ATTENTION—Former plant owner and successful executive wishes to make permanent connection with concern which can use a practical man who knows every angle of letterpress printing and understands rotogravure lithography of past; thoroughly trained and experienced in the handling of art work, plates, composition, presswork, bindery production, estimating, contacting, selling; age 43; 27 years in the printing business; location anywhere in the U. S. A. M 827

A RELIABLE FLOOR MAN and lock-up; long experience with all kinds of commercial work and handling shop production; right man for right place; desires new location medium size plant; go anywhere; turn out lot of work at a profit; estimate, handle stock; meet old customers, get new ones. M 820

PRINTING PLANT EXECUTIVE, now employed as production manager and pressroom superintendent, desires position as plant manager or superintendent; 23 years' practical experience on all grades of black and color printing; young, clean-cut executive; negotiations confidential. M 807

#### Managers & Superintendents

CAPABLE MAN desires position as assistant superintendent, assistant foreman or in charge of maintenance; 18 years' experience in the printing industry; technical school graduate, expert trouble man on presses and bindery machinery; has increased production as high as 75% on some machines. M 826

I WOULD LIKE TO HEAR from an employer that can use a capable superintendent with clean habits who has a complete experience in the producing of a high quality of black and color printing, and who can give results; I am 45, married, and can furnish the best of references. M 829



**SUPERINTENDENT**—Direct charge of composing room; efficient production high-grade printing; estimating—not guess estimating—lay-out, color harmony; in other words—a competent man: under 40. M 830

#### Pressroom

**PRESSROOM FOREMAN** desires change; energetic supervisor with broad experience on fine black and color printing; economical quality and quantity production governed by common sense; 25 years' experience. M 823

**PRESSROOM FOREMAN**, capable of managing pressroom and obtaining results; would like to make connection with firm doing medium to high-class work; expert on process color work. M 754

**PRESSROOM FOREMAN**, experienced in managing pressroom and obtaining results, would like to make connections with a firm doing medium to high class work. M 828

#### Salesmen

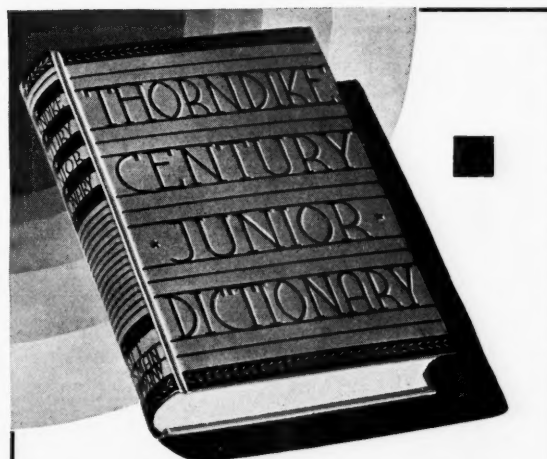
**PRESSMAN**, typographic and offset, desires connection as ink salesman on commission basis with a good house well known for making inks that do print. M 824

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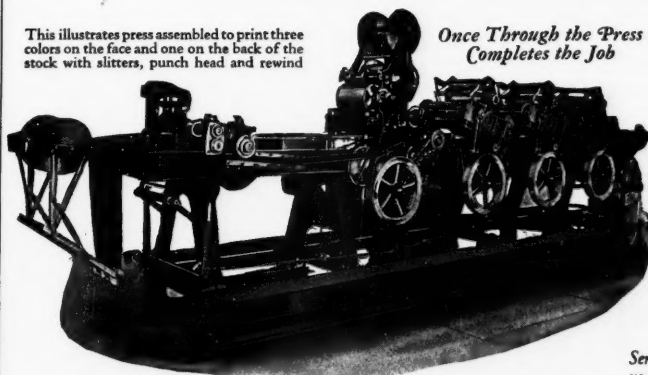
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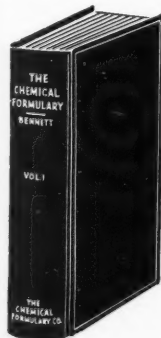
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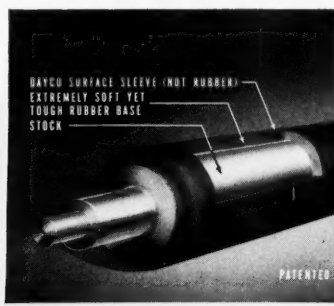
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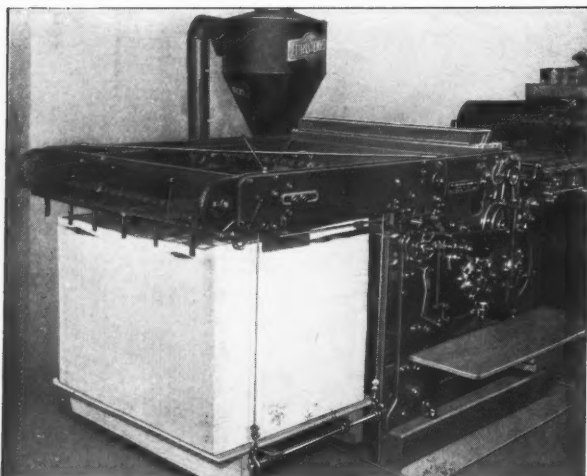
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 EXPORT AGENTS: AMERICAN PAPER EXPORTS, INC., 75 West Street, New York, N. Y.



"FOOD" by Bobri

# FOOD

Into the production and distribution of foodstuffs there is injected so terrific an amount of energy that one marvels at the thoughtless nonchalance with which each day's millions of meals are consumed. These are planted and nourished and harvested—or perhaps caught or shot or butchered—transported, processed, preserved, packaged and stocked on retailers' shelves and finally delivered to home or hotel to be prepared for final consumption. ¶ In all that process, these foodstuffs keep millions of people employed performing myriads of varied tasks with countless tools and equipment which, in turn, are made and distributed by other millions of workers. ¶ It has been Advertising's function to educate people everywhere—and to whet their appetites—to broader selections and wider consumption of foods, for their health and enjoyment ● The above interpretation of the subject "Food"—by Bobri—constitutes the illustration for the cover of the current issue of Westvaco Inspirations. Your Westvaco Merchant will take care of your request for a copy.

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AND WASTE OF TIME**

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No. 700-D  
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Stocked in  
17 x 22 (23¢) and 20 x 25 (31¢)

*Paste This  
to Job Ticket*

Tear neatly along dotted line. Use blank paper for proving, and attach this tab to your job folder to readily identify paper used for proof.

*McLaurin-Jones* **GUARANTEED FLAT** *Gummed Papers*

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We have now six styles of **Plate Gothics** cast on the **Sterling System**, a great time saver.  
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Exclusive agency guaranteed to those we select.

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205 W. Wacker Drive, Chicago

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# VITAL to the Printing Industry

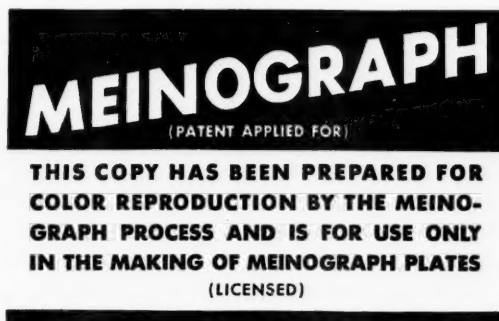
## ★ Meinograph Service

is being installed throughout the United States as rapidly as expanding facilities permit us to contact and demonstrate—to progressive commercial artists, the Meinograph Process for converting black-and-white photographs into full color copy—to progressive photoengravers, the making of Meinograph Plates from this copy.

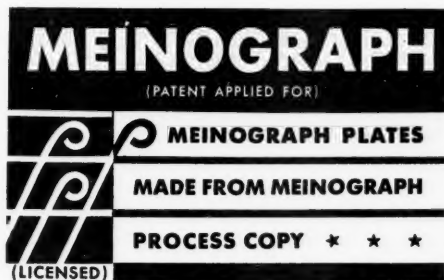
- Printers benefit most from the spectacular increase in color printing that adoption of this revolutionary process assures. The combined cost of Meinograph art, engraving and printing is so favorable that advertisers eagerly switch from black-and-white to full color.

- The moment Meinograph Service appears in your locality, artists and engravers become your partners in development of full color printing in places where it never was used before, due to former high cost. Thus, Meinograph is building new business for you.

Artists and engravers are licensed to use Meinograph processes (patents owned and applied for). Their work is invariably identified by license labels shown below. Use of these labels is your assurance of reliable service.



*Meinograph Art always carries this license label.*



*Meinograph Progressives always carry this license label.*

- The adoption of Meinograph Service means, in many cases, four-color runs where you now get two, or two-color run where you now get one. You will find that Meinograph Plates cut your makeready time, let your color presses run faster, and will reduce to one-fourth your present losses from register contingency.

Meinograph Service is available in Central Eastern States through the following licensees:

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Universal Engraving & Colorplate Co.  
Chicago, Ill.  
Koopman-Robinson-Neumer, Inc.  
Wallace-Miller Company  
Cincinnati, Ohio  
The Cincinnati Process Engraving Co.  
Cleveland, Ohio  
The Cleveland Ad Art Company  
Parade Studios, Inc.  
The Universal Engraving & Colorplate Co.  
Detroit, Mich.  
Art Printing Plate Company  
Menzinger-Quail, Inc.  
Grand Rapids, Mich.  
Central Engraving Company  
Massillon, Ohio  
Bernstein Printing Company

Ask your artist or engraver about Meinograph, or write to the Meinograph Sales Corporation and you will be notified when service is available in your territory.

**Meinograph Sales Corporation**  
1919 East 19th Street, Cleveland, Ohio

*Agents for*

**MEINOGRAPH PROCESS, INC.**  
605 Fisher Building, Detroit, Michigan

### Comprising

#### Block Leveller

a precision finishing planer, flexible and rapid, for lowering high cuts and levelling uneven cuts.

#### Plate Gauge

measures cuts under printing pressure, center and edges, showing instantly true printing height and the effect of corrections.

#### Underlay Paper, Cabinet, Surface Plate

for bringing up and levelling low or uneven cuts, using paper in thicknesses from .001" to .010", and checking for rock on surface plate.



### Achieving

#### Levellness

bottom parallel with top, solid footing, even impression, ready for top make-ready.

#### Correct Printing Height

adjusted to surface character of plate, over type-high for heavy plates, under for line cuts and vignettes, saving top make-ready.

#### Advance Preparation

on inexpensive equipment, at lower hour cost, faster and more exact, saving production presses for production.

## HACKER PREMAKEREADY EQUIPMENT for BLOCKED PLATES

Here is a group of simple, inexpensive, but highly developed devices for the purpose of levelling cuts before putting them to press. They should be in every plant printing mixed forms on cylinder presses. They will save the greater part of makeready.

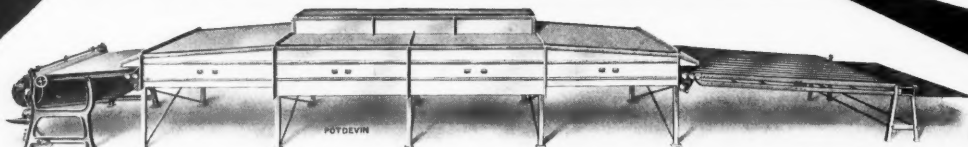
Blocked plates prepared in advance with this equipment will pull flat even impressions on the first sheet and top makeready can start at once. Unlocking and underlaying at the press is eliminated 100%.

Hours and hours of makeready at the press is largely unnecessary. A fraction of that time devoted to inspection of form materials and to obvious corrections would greatly shorten the down time and increase the running time.

Of all the factors causing makeready delays, blocked plates are the worst. They average the grossest error. Yet they are the easiest to correct. The tools illustrated above will do it perfectly, and they are all that is needed.

Booklet "Cause and Prevention of Makeready,"  
an authentic summary, free on request.

**HACKER MANUFACTURING COMPANY** 320 South Honore Street, CHICAGO  
461 Eighth Avenue, - NEW YORK



## Potdevin Drying Ovens for Varnishing Machines

Manufacturers of magazine covers, display cards and mounts, car cards, window stickers, hosiery labels, laundry shirt bands, etc., can do high-grade glossy varnishing as well as edge and strip gumming with this coating and drying equipment.

### STEAM HEAT

An efficiently designed steam radiator with an automatic heat control is used. Due to the circulation, the air in the oven cannot become saturated with fumes.

### GAS HEAT

With gas heat, a separate furnace is

placed alongside the drying oven, and the hot air is forced into the oven. There are no flames in the oven, therefore no fire hazard.

### AIR CIRCULATION

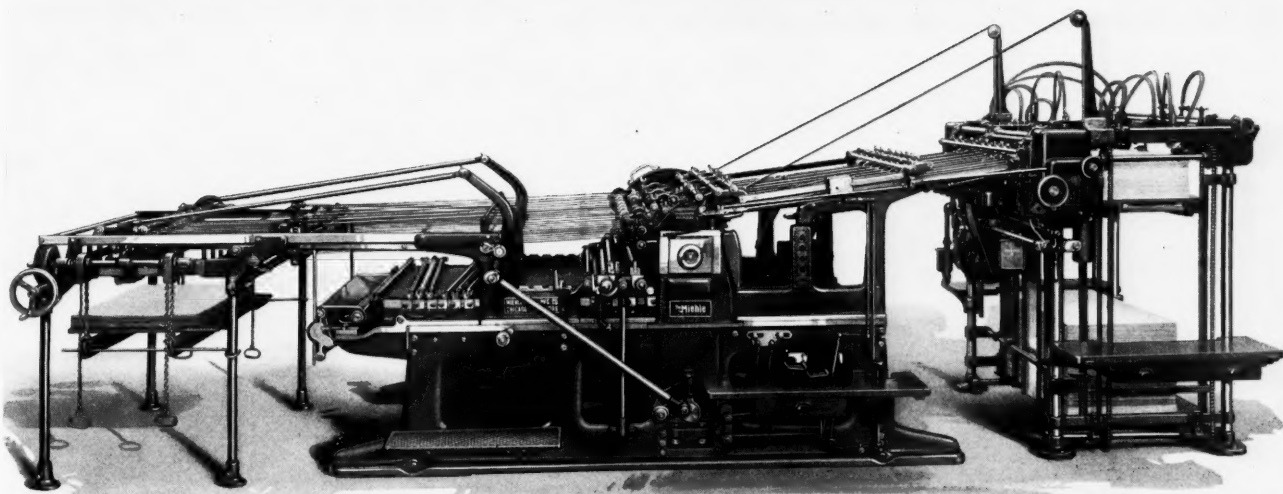
A large blower forces hot air at high velocity down on the sheets as they travel on a conveyor through the oven. A large percentage is reheated and reused for greater efficiency. The sheets move around on the conveyor. Varnish fumes and gas fumes are exhausted out of chimney.

**POTDEVIN MACHINE CO.**

1223 Thirty-Eighth Street, Brooklyn, N. Y., U. S. A.



# The Miehle **41 UNIT**



**28"x40<sup>1</sup>/<sub>2</sub>" up to 3000 Per Hour!**

*Operating under approved  
Code No. 257 for the  
Printing Equipment  
Industry and Trade*

The new Miehle 41 Unit offers you this amazing productive capacity. The Miehle 41 Unit with four rollers, an entirely new model, takes the place of the old No. 4 four roller unit. Both press and feeder represent important improvements in design and construction.

- The result is an increase in output of fully 25 per cent.
- Every wide-awake printer must investigate this opportunity to increase profits.
- Miehle 41 Unit is one of the new series of Miehle High-Speed Automatic Units.
- Write today for descriptive circular.

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**Factory and General Offices: FOURTEENTH STREET AND SOUTH DAMEN AVE., CHICAGO**

### **SALES OFFICES**

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ATLANTA: Dodson Printers Supply Company				OKLAHOMA CITY: Western Newspaper Union			
DENVER: A. E. Heinsohn				SALT LAKE CITY: Western Newspaper Union			
SEATTLE: Harry W. Brintnall Company				TORONTO: Toronto Type Founders Co., Ltd., Distributors for Canada			

Please Mention **The Inland Printer** When Writing to Advertisers



## RUBBER PRINTING PLATES AND CUTTING TOOLS

Reg. U. S. Pat. Off. No. 314445  
Make your own tint plates—  
Print perfectly on all presses  
—with all inks on all papers.  
Write on your company letterhead for sample, prices and full information.  
TI-PI COMPANY, 204 Davidson Bldg., KANSAS CITY, MO.

## THE MILWAUKEE BRONZER

Used with all  
presses...  
SIMPLE OPERATION

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MANUFACTURING CO.**  
225 W. MINERAL ST. MILWAUKEE, WIS.

## EUREKA TOP COAT ENAMEL Solves that problem for you.

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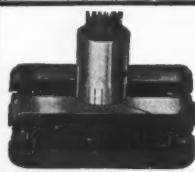


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"Books Bound by Us Are Bound to Satisfy"

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Counters that count are usually

## REDINGTON'S

Ask your dealer or order direct

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APPLETON WISCONSIN

*Rag Content* PAPERS OF *Character*

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Lithographers, Engravers, Novelty Manufacturers,  
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The quickest, safest and best  
Lock-up. Made in five sizes.

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MIDDLETOWN, N. Y.

## Paasche "No-Offset" Process

**NO SLIP SHEETING! NO WAXING! NO INK DOCTORING!**  
You'll never be troubled again with ink offset or smudging if you equip  
your presses with the Paasche "No Offset" Process. Get the facts by  
sending for descriptive booklet.  
**PAASCHE AIRBRUSH COMPANY 1905-21 Diversey Parkway, Chicago.**

**NEW** "ELECTROMATIC"  
AND ROLLING TABLE  
..... SAW-TRIMMERS  
**J.A. RICHARDS**  
*write* THE SAWMAKER  
KALAMAZOO



Night scene of Pine Canyon Dam, one of the many projects being built for the preservation of the future West.

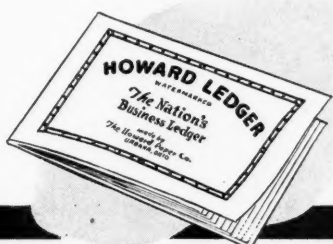
# Today

## DOESN'T COUNT!

It is the years of preservation, reference and excessive handling that should determine the choice of a ledger. It can be said without reservation that Howard Ledger combines all of the most essential characteristics to meet modern day business requirements — remarkable strength to endure constant handling—a smooth, uniform, lasting surface that takes ink, typing and erasures—a permanent whiter-than-snow white color—and a moderate price consistent with practical business economy, and its printing qualities are excellent. Specify Howard Ledger for your customers' requirements. Available also in buff and light buff in standard weights and sizes.

Compare it! Tear it! Test it!  
And you will specify it!

THE HOWARD PAPER CO.  
URBANA, OHIO



# HOWARD LEDGER

WATERMARKED

"THE NATION'S BUSINESS PAPER"

Compare it! Tear it! Test it! And you will specify it!

THE HOWARD PAPER COMPANY, Urbana, Ohio. Send me a sample book on Howard Ledger.

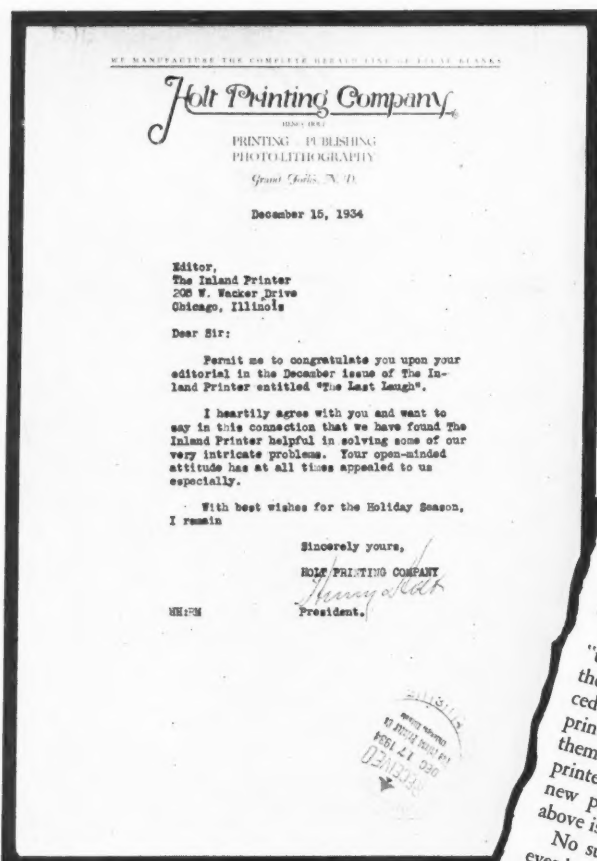
Name.....Firm.....

Street.....City.....State.....

(Please attach to your business letterhead)



# He who Laughs Last — (You fill in the rest)



## The Letter

Letters like Holt's prove to THE INLAND PRINTER's advertisers that *their* policy is correct—that their messages in the advertising pages help to inform printers, and so bring them more business as well. When in a buying mood, printers turn to THE INLAND PRINTER first. THE INLAND PRINTER's editorial policy places a selective readership before suppliers, a responsive market not found in any other printing publication. Prove it for yourself! Write, wire, or phone. We'll do the rest!

Western Advertising, William R. Joyce, 205 West Wacker Drive, Chicago  
Eastern Advertising, Charles A. Wardley, 420 Lexington Avenue, New York City

# The Inland Printer

205 West Wacker Drive  
CHICAGO - ILLINOIS

Printers do read our editorials—fearlessly written, with one objective—to best serve printers. Letters like Holt's assure THE INLAND PRINTER that its policy of giving first, full, and authoritative facts on the newest and best in every department is sound. Readers of THE INLAND PRINTER are never out on a limb; they get first information about valuable technical developments—indeed, on all problems met in the printing business. THE INLAND PRINTER's readers *want to know*—they are discriminating, progressive, informed, able-to-buy.

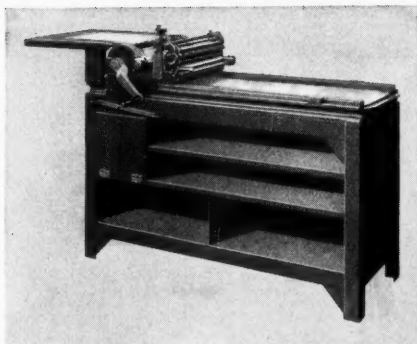
## The Editorial

### The Last Laugh

**A** LITHOGRAPHIC trade journal editorially jeers at our recent article on poured rubber plates as an upstart idea to get off set effects without instalation of offset equipment. Naively recalling that offset itself was regarded as being an "upstart method" only twenty-five years ago, the editorial writer then pooh-poohs what he calls efforts to change established procedures! For many years, through all the developments in offset printing, THE INLAND PRINTER has given readers the facts, told them the possibilities, pointed out the difficulties. It has given printers (and many lithographers) the same service on other new processes, methods, and ideas. The instance mentioned above is but one example of this service.

No successful printer, lithographer, or printer-lithographer ever has emulated the ostrich and "hidden his head in the sand" to avoid reading or hearing about new processes just because they might upset established procedures. These men *want* such information, because what makes possible greater economy, and higher productivity, and also better quality, inevitably means more business and better profits.

Despite the short-sighted annoyance of other editors, THE INLAND PRINTER will continue its policy of fifty-one years and give the industry the news about what's new while it is new. We know printers and lithographers appreciate such service, for THE INLAND PRINTER has by long odds the largest paid circulation in the industry. So, friend, now we're laughing.



## 4-COLOR PROOFS with the No. 3 VANDERCOOK

The No. 3 Vandercook, though low-priced, is so accurately constructed, so thorough in ink distribution, and so positive in register that four-color proofs are no problem.

There can be no harder test for a proof press. Accurate enough for process work and sturdy enough for run of hook forms. That is the reason why No. 3 Vandercook is the selection of leading printing organizations throughout the world.

A sample proof, just as you can produce it on your own No. 3 Vandercook, prices, and construction details will be sent at your request. Write now.

**VANDERCOOK & SONS, INC.**  
• • • 904 North Kilpatrick Avenue, Chicago, Illinois • • •

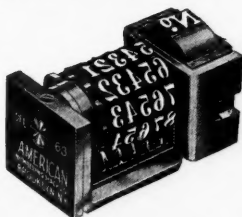
### Proving the old proverb: "There's Safety in Numbers"

⑈ 1234567

193765

12345

CIPHER EIGHT SEVEN SIX FIVE  
**(08765)**  
CERO OCHO SIETE SEIS CINCO



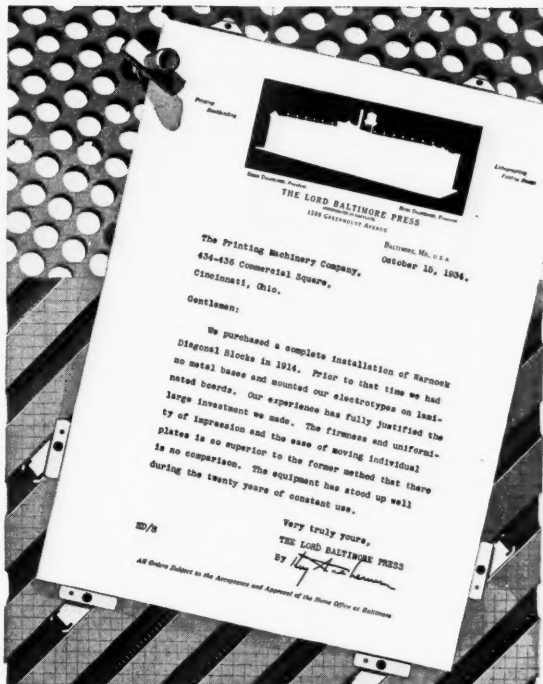
**5678**  
FIVE SIX SEVEN EIGHT

A few examples of Special Safety Figures, Code Letters, and Symbols that defy forgery, imitation or alteration.

**Profit** by our 25 years' experience in building special numbering machines. Put your problems up to us, without obligation.

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MACHINE  
COMPANY

224 Shepherd Avenue, Brooklyn, N. Y.  
Makers of famous all-steel models at all Supply Houses.



## "INVESTMENT JUSTIFIED"

Nothing we could say concerning Genuine PMC METAL BASES could add to this splendid message received from The Lord Baltimore Press, "The House with the Facilities," Baltimore, Md.

"We purchased a complete installation of Warnock Diagonal Blocks in 1914. Prior to that time we had no metal bases and mounted our electrotypes on laminated boards. Our experience has fully justified the large investment we made. The firmness and uniformity of impression and the ease of moving individual plates is so superior to the former method that there is no comparison. The equipment has stood up well during the twenty years of constant use."

What Genuine PMC METAL BASES are doing for others—they will surely do for you. Investigate them today. Be sure to write for catalog and prices.



**"WARNOCK"**  **"STERLING"**  
4 by 4 METAL BLOCKS TOGGLE BASES

**THE PRINTING MACHINERY COMPANY**  
436 COMMERCIAL SQUARE CINCINNATI, OHIO

461 Eighth Ave. New York, N. Y. Canada: Toronto Type Foundry Co., Ltd., Toronto. Australia: Cammick & Company, Sydney. England: Wm. J. Light & Co., London. Italy: D. G. Visconti & Company, Milan. 80 West Jackson Blvd. Chicago, Illinois.

# The Inland Printer

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD  
IN THE PRINTING AND ALLIED INDUSTRIES + J. L. FRAZIER, EDITOR

Volume 94  
March, 1935  
Number 6

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Western Advertising: Wm. R. Joyce, 205 West Wacker Drive, Chicago, Ill.  
Eastern Advertising: Charles A. Wardley, 420 Lexington Ave., New York City



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## **CROMWELL TYMPAN**

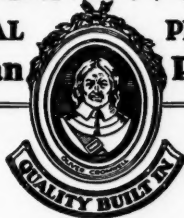
● Absolutely uniform in thickness and finish, Cromwell Tympan has answered the most exacting demands of particular printers the world over for more than 35 years. Thousands of dollars have been expended on precision methods and machinery to produce a paper of even surface and texture throughout the entire sheet or roll. Cromwell Tympan is so accurately made that sheets can be changed, when necessary, without affecting the make-ready. . . . Added to the all-important factor of uniformity are features of strength and resistance to heat, cold, moisture, and ink solvents. On every point, Cromwell Tympan is **unconditionally guaranteed**. . . . Test it! Try it! Comes in rolls or cut and scored exact size for all high-speed presses. Ask your paper merchant or write at once for free working samples.

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**SPECIAL  
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Operator:  
WE NEED A  
MIXER  
MACHINE

Machinist:  
WE NEED A  
HEADLETTER  
MACHINE

Foreman:  
WE NEED A  
STRAIGHT-MATTER  
MACHINE

Maker-Up:  
WE NEED AN  
AD DISPLAY  
MACHINE

## ALL RIGHT, GENTLEMEN, you can now have ALL of those four machines COMBINED IN ONE INTERTYPE

★ In many composing rooms, a vote on possible new equipment would show a surprising divergence of opinion. Operators struggling with complicated mixed composition—and countless magazine changes on other kinds of work—would in many cases vote for a MIXER machine. The machinist, noting the rush at times for HEADLETTER composition, and the

makeup man, recalling frequent delays in the production of ad display lines, might emphasize the need for additional DISPLAY equipment. At the same time the foreman, while recognizing the other requirements, might call attention to the times when every possible machine is needed on straight-matter composition.

### THE IMPORTANT QUESTION, THEN, IS—

★ How can all of these needs be met with ONE machine; and the answer is the Model G Text-Display-Mixer Intertype. The Model G can be equipped to set almost any line that is required in any composing room. This includes straight-matter composition, head-letter up to 60 point condensed, ad display lines up to full-width 36 point, and, with the

new Composing Stick Attachment, even wide 60 point banner heads and other big type. In addition to all that the Model G sets mixed composition in which different faces or sizes of type are combined in one line. And with all its versatility, the Model G Intertype is a simple, practical machine which any operator can handle.

*Ask for our booklet "Three Kinds of Work from One Intertype"*

# MODEL G INTERTYPE

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